

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

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A RECENT EXPERIENCE IN CUT PRICES.

BY ARTHUR KIRKBRIDE TAYLOR.

HE cutting of prices. Did you ever run against a case of this kind? A good many folks who have never had any experience in that line before are having some now, and the end of it does not seem to be in sight. I presume that it is no new thing, and from the experiences which I have seen recorded in previous numbers of this magazine, there are others who can appreciate the present situation. I can understand why a man may make a low price in order to gain a new customer's respectful attention and order. I can understand why a man will shave his price to a low margin when work is scarce, and rent, power, light, insurance, etc., costs just as much as when work is plenty. I

think that I can also appreciate the situation wherein the poor printer makes a "break" in his estimate and is loath to admit his error. But cases like the following are beyond my limited reasoning powers. I confess that they "stump" me. They savor of the miraculous, and whenever you go by the office of the man who quotes such prices and each day fail to see the sheriff's sale poster, which has become so familiar of late, it calls to mind the old problem of squeezing blood from a turnip, and if you should meet the proprietor at an evening company you feel that you would be almost justified in asking him to give an exhibition of his occult powers.

There have been several prices quoted to me in competition recently which have threatened to unseat my reason, and I will be very glad when times have so improved that it can with propriety find a chair and resume its seat.

In 1892 we furnished one of our customers with five thousand special ruled 4-to-cap bill-heads, on 18-pound stock, printed and numbered consecutively in copying ink, and put up in blotter tablets for \$16, and I remember that at the time I thought that the customer got the goods at a low figure. Since then the customer has been getting the same job done at another office, and when the other day it came in for estimate on ten thousand copies I noted that it was on a very poor grade of 16-pound stock. The customer wanted better paper than the last. I wanted the order. The firm always paid promptly, and like the restaurant keeper who charged 50 cents for the plate of baked beans "I needed the money." I sharpened my pencil and figured closely. Having an electrotype I made no charge for composition. I figured on an 18-pound stock at 12 cents per pound.

Paper	\$11.50
Ruling	3.00
Presswork	6.00
Numbering	4.00
Tableting	
	\$27.50

I took the estimate personally to my customer's office, ready to quote to him the former price of \$16 for five thousand in order to show the reasonableness of the last figure. There were other jobs included in the same estimate but I will not go into detail. In a few words I stated my price. The customer looked at me a moment in sorrow, then turned to the estimate of my friend the enemy, and quoted to me in a clear, distinct voice a price of \$1 less for the ten thousand than we had previously charged for the five thousand. The other prices were in about the same proportion.

I thereupon felt called upon to relieve my mind to the extent of stating that if I had good and regular facilities for stealing my stock, only paid off my hands occasionally, invariably moved my plant in the night whenever the rent bill grew too large for comfort, and otherwise tried to lessen the cost of production for the benefit of my customer, I should even then hesitate greatly before trying

to compete in a case like that in which the estimate was just quoted.

But I asked my customer that he would still let me know when he was in the market for work, for by that time the local asylums might be filled with lowest bidders, and in their default I might procure at least a portion of his work. I then departed.

Written for THE INLAND PRINTER.

ENGLISH SPELLING.

BY F. HORACE TEALL.

RTHOGRAPHY is practically as well settled in English as it seems possible that it ever will be, notwithstanding the unquestionable truth of most of the severe criticisms that have been uttered. It has undergone many changes, largely by way of simplification, yet it has withstood many assaults from advocates of a certain kind of simplification, called phonetic. From the very start there have never been lacking men who would have each sound in the language always represented by the same letter or letters, regardless of etymology or anything else. Possibly a good reason for the failure of their efforts in this direction may lie in the fact that there is always some bald inconsistency in whatever they recommend. However this may be, the people have not adopted any of the various systems of innovation, and the



MOONLIGHT.

editors of the Webster dictionaries seem to have stated the bare truth in the following:

"The irregularities found in early books, though continuing for so long a time, were neither unnoticed nor looked upon with indifference. On the contrary, not only have numerous complete systems for the reformation of orthography been proposed, but various scholars have advocated, with more or

less acuteness and learning, changes in regard to a great number of particular points. Sir Thomas Smith, Secretary of State to Queen Elizabeth, was the first who endeavored to introduce a regular system of orthography; after him, William Bullokar brought forward another system; a few years after this, Dr. Gill, master of St. Paul's School, in London, a teacher of considerable eminence, proposed another scheme; and, still later, Charles Butler devised a new method of spelling, and printed a book in which it was employed. These writers agreed essentially as to the manner in which they sought to attain the end proposed, their plan being to reduce the spelling of words to uniform principles, and make it practically phonetic, by the use of new characters, by applying various diacritical marks to the old letters, and by making the letters, or their combinations of characters, represent certain definite sounds. It is needless to say that these projects were never carried into practice."

Nevertheless, some of the changes in regard to particular points were made, notably the dropping of the k from words like musick, so that now we have no such words spelled in the old way. The question is open whether we have any similar particular point that may yet be amenable to such real simplification. While most English words have

been settled in their one present spelling so long that it seems impossible to find a good reason for change, some classes of words are spelled differently by different people, and there is so much reason on both sides, in some cases at least, that universal adoption of one form for them is probably unattainable. These are the words prominently in mind as the occasion of a recent editorial article in the Chicago Times-Herald, from which we quote the following:

"Among the many things universally desired, and to be had only through international agreement, is an English speller. This would not imply the bulk, the scope, or the expense of a dictionary. The number of words variously spelled in English is not so great as to require a quarto volume to contain them, with or without definitions, etymology and histor-

ical illustrations of their use. Probably their number would not exceed two thousand. Contention would not traverse more than half that number, if indeed so large a proportion. A decision, conventional at least, could be reached by which all parties should be bound in advance to abide."

Grave doubt is possible as to the universality of the desire, and it is almost sure that a decision could not be reached that would be internationally effective. The prime obstacle is exactly that which has made the diversity - national pride or national obstinacy.

British orthographers had settled upon a doubling of the final consonant in certain words on adding a suffix, for a specific reason that seemed decisive to most of them, though some few, even of British lexicographers, have antagonized it. The

doubling has prevailed in Great Britain, and it would be extremely difficult to convince an Englishman that it should not be kept. Dr. Webster rejected it in making his dictionary, and many Americans accepted his change - so many, in fact, that it is not hard to find those who insist that his is the only right method. Dr. Worcester, on the other hand, preserved the English method, and nearly half of the American people, probably, abide by his decision. Thus we have an undivided British practice in this matter, carrying with it about half of America, with the other American moiety set in the opposite practice. Undoubtedly the Websterian method is the more consistent, for, while it makes no exceptions, the British practice involves at least the striking in-

consistency seen in the two spellings worshipping

and gossiping.

Another point of difference between British and American practice is the spelling of certain words with terminal our in one country and with or in the other. Here the dividing line is more distinctly national. The task of persuading the British people to change their way of spelling these words seems hopeless, and probably no American can be induced to change his way. Undoubtedly the American way is better than the other, historically as well as economically.

"Shall we go to the theatre or to the theater?" asks the article from which our quotation above is taken. Well, the present writer decidedly prefers the theatre, because a majority of English spellers prefer it, and there is no urgent reason against it. In fact, there is more analogy in favor of it than of the other spelling, and there are instances where it is very convenient to have different representations of different words, even though their sound is identical. It is good to have a meter for a measurer and a metre for a measure. No one has proposed to change terminal le to el, though that would merely extend the analogical reasoning that leads to er instead of re.

Shall we have programs or programmes? Here we have better analogy for the simplified form than any that favors changing theatre, yet comparatively

few people have adopted the short form. Is it because the word is thought to be merely the French word adopted into common English use? Such adoption of theatre is incontrovertibly a fact, but the other word might have been taken directly from the Greek, although its use in French actually preceded its English use. No other word like it has so nearly preserved the French form, though every one might as reasonably have done so. If



Photo by Leo D. Well.

TICKLED.

we had to be consistent, and had to have programmes, we should also have monogrammes. There is no lack of good reason for simplifying our orders of procedure into programs.

A large class of words undergoing transition in Great Britain, and fully corrected in the United States, are those ending in the latter country in ize. Some of them are now spelled so in British practice to some extent, and the tendency seems to be toward changing more in this way. Not long ago the ise termination was at least almost universal there. This is another point that seems much better settled in the American way.

Many other details might be mentioned, but it is hardly necessary that this writing should be exhaustive. We have in the large dictionaries full records of the different systems, and practice is commonly settled by adoption of one system or the other, with a few exceptions. Worcester, for instance, gives sceptical the preference over skeptical. There is no good reason why it should be so, and the latter form is greatly predominant in practice, especially in the United States. Although Worcester prefers villany, that is not so good as villainy. Also, ascendant and ascendancy are better spellings, on the basis of analogy and of present usage, than those preferred by both Webster and Worcester. However, notwithstanding the fact that people may choose between different spellings

of a few words, each of the large dictionaries is worthy of acceptance as final authority in every instance, if the system adopted is consistently preserved in practice.

Written for THE INLAND PRINTER.

DISPLAY COMPOSITION.

BY J. H. SODEN.

THERE numbers of different advertisements are to appear on the same page of a newspaper or other publication, the compositor should endeavor to give to each a distinct individuality. Nothing in typography is more disagreeable to the eye than a page of displayed ads. in which the individual parts are all merged into one grand ensemble, "without form, and void" in so far as individual effectiveness is concerned. The constituent parts taken from the mass and proven separately may be commendable, and the make-up, with the exercise of patience, may alter the leading and change positions so as to give to the whole a creditable effect; but usually either the time, patience or judgment is lacking for such experimental work, and the demand is for display matter which may be taken from the galley as it is, without alteration, and which will preserve its individuality in any position in which it may be placed. It is not always possible to consider the question of environment, etc., as either its position or the character of the matter adjacent to the ad. may be an after consideration.

Each step in the composition of an ad. should have in view and may contribute toward its distinctive character, but the one feature which is always necessary, and cannot be slighted without vitiating any other commendable feature, is the proper separation of the ads. one from another. Next in importance is the leading of the matter, and then follows the question of side margins. With proper attention given to these three points, good results will be obtained from otherwise very ordinary composition.

It is impossible to propound any arbitrary rules with regard to display work, as tastes will differ, and circumstances which will not adjust themselves to any set form are continually arising. However, suggestions of a character which are adapted to the general run of work are certainly in order.

Comparison between different publications will demonstrate to anyone that those journals which have the most pronounced divisions between the ads. present the best appearance, and also give to each separate ad. the strongest distinguishing effects. One of the methods which never fails to give satisfactory results in this connection is to make the blank space at the head of the ad. from one and a half to twice the amount allowed between the lines; and the blank space at the end of the ad,

to just equal the space between lines. This manner of separation is commendable for several reasons; the extra allowance of space at the head, besides strongly marking the beginning of new matter, presents a broad strip of white which adds to the strength of the display lines, and also assists in unifying the parts of the ad. as the smaller stripes of white between lines (if the leading is done properly) present a series of smaller streaks of uniform width, which, in contrast with the broad strip at the head, at once impress upon the eye the homogeneous nature of the matter between the rules.

In most periodicals the body of the column rules has been selected with a view to properly separating pure reading matter, and the demand of display ads. for relief by a broader strip of white paper is not considered. In single-column matter the need is not so noticeable, but as column after column is added to the width of the ad, the need becomes apparent. When practicable, the ad. might be set to a measure based on the width of the column, placing at the sides of the ad. slugs corresponding to the width of the column rules, and allowing the cut-off rules to pass by the slugs, close up to the bodies of the column rules. With a font of slugs cut to labor-saving sizes for the purpose, the compositor would incur no additional labor, and the make-up's task would not be increased. This would add very materially to the isolation of the ad., as the ad. rules passing through the white space at the ends would make a distinct cut-off. An ad. spaced off as above would have a liberal white margin at the top and on the two sides, while its ending would be well marked.

An effective way to space off ads. which are to be inclosed within rules or borders is to make the space between the column rules or other adjacent matter and the border at least one-half more than is placed between the border and the inclosed matter. The border is a part of the ad., but when set off close to the column rules at the sides and up to the adjacent matter at the top and bottom, while the inclosed matter is surrounded with a liberal showing of white paper between its outer margins and the inclosing rules or border, it has a wandering appearance, and its identity as a part of the ad. is not at all pronounced. The best results will be secured if the white spaces between the different lines of the ad. do not exceed, or are less than, what is placed between the ad. itself and the surrounding border. This, of course, will suggest that when an ad. which is open in character is to be inclosed within a border, both its outer and inner margins should be increased proportionately to correspond with the width of white space represented between the lines, and vice versa. The white space is a factor of more consequence than

the style of face to be used, and should be considered of equal importance and in connection with the question of appropriateness of type sizes.

Too little attention is often given to the proper opening up or leading out of display matter. The cohesive appearance of an ad. is dependent almost entirely upon the manner in which it is opened up, and as it requires no more time or labor to do it properly than it does to neglect it, there is no reason why any piece of display work should not be opened up about right. The several styles of composition will require different treatment, but

ance must be made for the shoulders of the type, and leads equal to the width of the shoulder deducted from the number to be inserted; and all faces cast on a body with a shoulder deeper than the space allotted for the leads should be discarded.

Written for THE INLAND PRINTER.

MODERN INK-MAKING.

NO. III.- BY JOHN BANNON.

OWING to the fact that Calcutta linseed oil is less liable to contain mucilaginous matter, together with the circumstance that it can withstand



IN THE SHADE.

Photo by George H. Luther, Chicago.

whichever style is adopted should be adhered to and intelligently followed throughout.

A discussion of styles of composition would be inappropriate and a digression, at present, but it is as well to say that what has been written thus far refers specifically to what might be termed straight, full-line work, but the principles involved in opening up or leading, and in regard to white space, are identical in every style. The simplest form of leading is to preserve the appearance of equal distance between the different display lines, and between the display lines and paragraph matter, keeping in view the fact that any disturbance of the uniformity of the leading will result in either a detached or a cramped effect. Due allow-

the effects of a high temperature in the treating kettle without "breaking," its use in the manufacture of varnishes for printing ink making is preferable to American linseed oil. Calcutta linseed oil is manufactured in Chicago and New York, and is therefore readily available at all times.

It should be recognized that fatty substances, or foots in linseed oil, prepared oil or varnish oil, will effectually destroy the bronze of the finest bronze-blue. These objectionable substances exert a similarly destructive effect upon the fire of aniline lakes and eosine printing inks, while all lakes present the peculiarity that they thicken or liver up in a varnish from which the substances named

have not been thoroughly eliminated. A knowledge of these circumstances will make manifest to the practical printer the cause of the deviltries or mysterious irregularities which at times confront him in the prosecution of his work.

Oil which has had the advantage of prolonged repose is well adapted to printing ink requirements. With regard to mechanical filtration for



Photo by O'Keefe & Stockdorf, Leadville, Colo "GOOD MORNING!"

clarifying purposes in the case of newly made oil, while it is suitable for other purposes, it is in this instance utterly inadequate.

Probably the most important oil from a printing ink standpoint is designated the "heavy body varnish oil." In certain applications in lithographic and printing work where this oil is used, no other variety can produce the desired results. The oxidizing agent is borate of manganese, which may be recognized as the most powerful of all driers. In its chemical composition is comprised twenty-three per cent of oxygen, while its solubility in heated oil is of a superior character, thus very materially enhancing its value for the specified purpose. The percentage of weight of the drying or oxidizing agent used in the preparation of a batch of oil is but fractional with regard to that of the latter. So powerful is borate of manganese in imparting drying properties to a heated oil that a slightly excessive quantity would spoil a batch by reason of its violent or rapid drying. The correct quantity necessary may be placed at 1.60 per cent of borate of manganese to the weight of oil treated. A

temperature exceeding 600° Fahr. must be attained in the oil, while alternating temperatures of lesser degrees are variously maintained for stated periods. It is well known that rapid heating up and cooling of linseed oil, successively repeated, have the effect of imparting a viscous or thickening property to the oil of a uniform consistency. Turpentine is used as a thinner in certain instances, although the various grades of oil are regularly made without this addition, the printing machine operative using his individual judgment in this respect.

The next quality of varnish oil of interest in lithographic and printing work may be designated "medium body varnish oil." The preparation is more fluid and much darker in color than the former varnish oil, and is admirably adapted for fine black, bronze-blue and green inks. Its applications are very different from those of the heavy body oil, the chemical ingredients used in its preparation being granulated manganese, calcined umber and sal ammoniac. The mechanical treatment and the various temperatures to which the combination of oil and chemicals are submitted, together with the time needed in each instance, differ largely from that accorded the preparation of the heavy body oil, both being of a tedious and complex character.

The variety of prepared oil which may be appropriately termed "light body varnish oil," and which has an extended application in lithographic and printing operations, is less viscous than either of the foregoing grades referred to.

The finished product in this instance is a little heavier than ordinary linseed oil, but it is a quickdrying preparation, and possesses the property of elasticity to a pronounced degree. Litharge, red lead and umber are added to the cooking fluid, the powerful oxides named imparting a rapid drying property thereto. A test of the oil thus made, to establish its value as a drying fluid, will disclose the fact that it will dry rapidly, leaving a rich, glossy surface, resembling superior varnish for painting and ornamental purposes.

When the regular cooking operation is terminated, with regard to this special variety of oil, a quantity of raw linseed oil, equal to the original amount treated in the varnish kettle, is added to the preparation, which has the effect of thinning it down very considerably while obviating its too rapid drying, which would be quite unavoidable otherwise.

Much depends upon the thinning operation in the manufacture of certain printing ink varnishes. An excessive addition of thinner will have the effect of imparting a lack of adhesive power to the varnish, rendering it unsuited for the intended purpose.

In the manufacture of these standard grades of printing ink varnishes, the complex principles

which are essential in guiding the technical details are thoroughly understood by the operative varnish maker, the whole assuming a distinctly scientific aspect. When it is alleged that it is impossible to obtain two batches of prepared varnish oils absolutely alike in all respects, with regard to the exact degree of fluidity, cohesion, etc., notwithstanding that each preparation contains quantity and quality of ingredients exactly alike, it will be readily understood that the proficiency which is essential in the operative may only be acquired by a close application in practical work.

The next variety of oil which is deserving of our attention is composed of resin oil and prepared resin. Where the question of cheapness is paramount, as in the case of ordinary black printing ink for newspapers and common printing generally, very satisfactory results are obtained from this combination without the use of linseed oil or varnish oil. Space is too valuable in The Inland Printer to describe in detail the preparation and general treatment of this class of oil.

Before mixing, the blacks are treated, as a rule, although many of the most successful manufacturers heat them. This is done to drive off the moisture, enabling the blacks to be ground into the varnish more easily, while removing all possibility of moisture showing in the ink in the form of small globules when on the printing presses.

The mixing and milling of the various pigments and oils or varnishes involve the same general principles—modifications being made or additional grinding done according to the quality or nature of the ink to be made. The first operation of producing a thick paste is conducted so as to get from the mechanical action of the mixer enough homogeneity to insure an easy and uniform grinding of the paste through the mill subsequently.

In the manufacture of certain grades of printing inks three distinct grindings are necessary, while in other cases a single grinding will suffice. With regard to the mixing, the dry material is by some makers put into the mixer first when the stirrer is put in motion. The varnish oil or diluent is then gradually added, until the proper consistency of a very thick paste has been insured. It sometimes happens that owing

to the nature of the pigment it is difficult if not impracticable to procure a paste sufficiently stiff, in which case soapstone should be used until the desired consistency has been obtained. In the preparation of special inks the addition of soapstone is not always sufficient to produce the desired results, owing to the intensity with which a quick-

drying varnish oil or pigment, such as umber, absorbs oxygen, in which case a small quantity of glycerin or paraffin oil is called into requisition, either of which will have the effect of checking too rapid oxidation.

DO PEOPLE EVER FORGET ANYTHING?

The brain of mankind has been defined as a kind of phonographic cylinder, which retains impressions made upon it through the medium of the senses, particularly through the eyes and ears. If this be true, memory must depend for its intensity or retentive qualities upon the degree of observation with which the record is made. Nor is this all. If memory's record is kept in the shape of indentations upon the folds of the brain matter, are they ever entirely effaced? In other words, do we really ever forget anything? May it not be that the inner depths of the brain memory have stored up recollections of things which are never again purposely turned to, perhaps, but which instantly spring into being and flash through the mind whenever we hear or see something which recalls them? There are several well-known mental phenomena which strengthen this theory. We know that memory often brightens during the last moments of life, and there are cases on record where Germans, French,



Photo by O'Keefe & Stockdorf, Leadville, Colo.

Spaniards and others, who, falling ill in this country years after having entirely forgotten their native languages, recovered and used them upon their deathbeds. There is a theory that in all such cases the brain folds have relaxed, just as do the muscles and cords of the limbs and body, and that by so doing they expose the mind's monitor indentations (recollections), which were long since folded up and put away as material that could not be of any particular use.— Family Doctor.



TEMPTATION OF SAINT ANTHONY. (New version.)
BY JEAN BENNER.

Halftone by BINNER ENGRAVING COMPANY, Fisher Building, Chicago.



[Entered at the Chicago Post Office as second-class matter.]

A. H. MCQUILKIN, EDITOR.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

SUBSCRIPTION RATES.

Two Dollars per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

Subscriptions may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FORBIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make foreign money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCov, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney
and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany. Un benjelben find auch alle Anfragen und Aufträge Infertion betreffend zu richten.

CONVENTION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

T the present writing the International Typographical Union is holding its forty-third convention, at Colorado Springs, Colorado. We regret that the editorial pages of THE INLAND PRINTER will go to press too early to permit a review of the completed work of the delegates,

but in lieu of such review it is our purpose to lay before our readers a comprehensive synopsis of the proceedings in another portion of this issue.

It is difficult to foretell how far the delegates will be influenced in their deliberations by the suggestions advanced by President Prescott in his report to the convention, but to our way of looking at the matter that gentleman strikes the keynote when he urges that the International should be reorganized to the extent of incorporating such modernized features as have proved beneficial, and perhaps indispensable, to the continued growth and prosperity of other organizations. On this point Mr. Prescott says that "In an intelligent discontent, coupled with a determination to improve our system of organization, so as to adequately meet possible — aye, probable — contingencies, lies the hope of our future prosperity." Mr. Prescott points out that in the settlement of disputes it is rarely now that the officials of the International are called upon to meet individual employers, a proof that they at least have learned the wisdom of concentration - something which the printer must also learn before he will obtain a strong organization. It will be found when this perfection of organization is reached that strikes of a local and irresponsible nature will almost entirely disappear, a consummation devoutly to be wished by employer and employed alike. A greater sense of security and confidence will be imparted to all concerned as a result, which will undoubtedly be fully appreciated.

There is no denying that the future maintenance of the Childs-Drexel Home for Union Printers has reached that point where the solution of the problem will fully tax the business capacity and judgment of the delegates. The time has now arrived when the expenses of maintaining the Home are in excess of the receipts. This has not been attended by serious consequences previously, for the reason that when the Home was opened a considerable fund was on hand, out of which any possible deficiencies in the revenue could be made good. This reserve fund is fast disappearing, and it would appear that the more business-like method of meeting the difficulty would be to provide the Home with a fixed income, sufficient to meet all expenses, which might be arranged by setting aside for that purpose a certain proportion of the per capita tax paid the International body by the membership of the local unions. This in all likelihood would necessitate an increase of the per capita tax, but that would be preferable to shirking the responsibility in any way, for to do that would be an open confession of the truth of the charge so often made that printers are incapable of success outside the composing room.

A reduction of the hours of labor will likely come up in some shape in the convention, as will

also the settlement of serious complications which have arisen between the machinists and printers, due to the introduction of a large number of linotype machinists into the composing room. So take it all in all, it will be seen that the delegates at Colorado Springs have sufficient to tax their experience, judgment and capacity for work during their week's sojourn in that favored land, where it is to be hoped the invigorating mountain air and genial climate will aid in bringing about a successful, harmonious termination of the labors of the officers and members of the convention.

PROTECTION FOR AMERICAN ENGRAVERS.

N a recent number of Anthony's Photographic Bulletin Mr. Stephen H. Horgan calls attention to the inadequacy of the copyright law to protect the interests of American engravers. The provisions of the law, which require that only books, photographs, chromos, or lithographs shall be copyrighted in the United States or imported thereto, when printed from type set within this country or from plates made therefrom or from negatives or drawings on stone made within the limits of the United States, or from transfers made therefrom, leaves the engravers out in the cold entirely. The result of the provision, therefore, has been that "publishers rushed to Europe for steel engravings, copperplate engravings, photogravures, photo-engravings and engravings of all kinds to illustrate their books and periodicals. Business with foreign engraving houses became brisk. In some lines, however, notably photoengraving, their work could not compare with ours in quality, so photo-engravers were engaged from here to introduce American methods in foreign cities. The majority of the more skillful of our American engravers were shortly after compelled to give up the business to which they had brought credit to this country. Wood engraving, for instance, which had reached with us a higher degree of perfection than it was heretofore considered capable of, then received its death blow and will soon be known as a lost art.

"The magnitude of the engraving business now done abroad for American houses cannot be estimated, but take Harper's Bazar as a single example of this loss. Every engraving of any importance in this publication is not only designed abroad, but it is also engraved abroad, and every portion of this work is protected by United States copyright, because its illustrations are engravings. Were they lithographs they would have to be made in this country to be entitled to the privilege of copyright.

"One but need turn to the nearest print shop to find that all the photogravures and engravings of every description on sale are foreign made. Further than this, the subjects of the pictures are foreign to our life and to our institutions, so that for patriotic as well as for business reasons we should see to it that this loophole in the copyright law is closed.

"Another blow to the engraving business is a provision in a later law permitting all prints having a name scribbled in pencil on their covers to be entered as 'Artist's Proof,' free from duty. So that now nearly all foreign engravings are alleged 'Artist Proof,' and can be purchased for less than the paper and printing would cost of an American engraving.

"The Hon. Josiah D. Hicks, of Altoona, member of Congress for the Twentieth Pennsylvania District, introduced a bill to amend the inadequate proviso in the prevailing copyright law. This paragraph of his bill read as follows:

Provided, that in the case of a book, photograph, engraving, etching, chromo or lithograph, the same shall be printed from type set within the limits of the United States, or from plates made therefrom, or from negatives, or from engraved or etched plates or drawings on stone made within the limit of the United States, or from transfers made therefrom; and the importation of the same is prohibited.

"Mr. Hicks asserted at the time his bill was presented that if he could but get the support of the engravers of the country he could carry it through. There was not at that time a single publication giving much space to the engraver's art and consequently few engravers even knew that a bill in their interest was before Congress.

"This is the first time," writes Mr. Horgan, "that the subject has been brought to the attention of process workers, and if they but interest themselves now by writing to their representative they can secure remedial legislation during the coming Congress that will bring a revival in all the higher grades of process work."

EDUCATION IN THE TRADES.

HE success which has attended Germany in competing for trade with England has aroused much interest, naturally, in England and in the United States. It is declared that even in England itself Germans are filling places of profit and importance and German wares are supplanting those that used to be exclusively English. Much of this success is due to the thoroughness of German training and to the technical schools. We may well take the lesson to heart in this country.

We have a number of technical schools which are chiefly supported by private enterprise, but the good work they are doing is not encouraged as it should be, nor is the vast importance of their plan appreciated by workmen generally. For pioneer work in technical education the technical club movement is the readiest means at hand, and the effort originating among workmen themselves is assured of more favor from them than if it was

the creature of the manufacturers or others whose capital is invested in the arts and manufactures. Nevertheless, the development and extension of technical clubs throughout the arts and crafts will require the aid of employers as well as the countenance and good will of the employed, and when the fruits of the trade club have been tasted, the establishment of trade schools, or other plans of trade education, will be no longer the subjects of suspicion and jealousy as they very largely are at present.

WILLIAM MORRIS.

IN the death of William Morris the world has lost a man of surpassing thoroughness in all his undertakings. As poet, decorator and socialist he has held place with the greatest names of his time, but his contributions to the printing art have made him of particular interest to the makers of books. To his influence more than any other do we owe the present reversion to the models of the printers of a past age, for to his ideas the artists and designers have turned for suggestion and inspiration. His contributions to the printing arts were not confined to the mere writing of books, but were extended to the making of the paper, the designing of the types, the casting of the letter, and the type composition and the presswork and binding. His books are treasures of the printer's and bookbinder's crafts, and the name of the Kelmscott Press is as famous as the names of the great printers of any age. The books written by William Morris, printed on paper made by his own hands, with type designed and cast by himself, have ever commanded an increasingly high price; and now that the hand that made them is stilled forever, the sentiment of their possessors will render them invaluable.

AMERICAN AND BRITISH PRINTING.

WRITER in the British and Colonial Printer and Stationer claims that the American printing trade journals so far have not "explained what printers' technical clubs are, what are their prime objects, and what is the method of managing them." As THE INLAND PRINTER instigated the organizing of these clubs, and in almost every number has had articles explanatory of their purpose and scope, we are inclined to the belief that the contributor to our esteemed exchange has not had access to The Inland Printer. He goes on to say: "America is deficient - and much behind Great Britain - in two respects, both of which directly affect the welfare of the printing trade. The apprenticeship system is not carried out with the strictness which is customary over here, and there is no system of class instruction in printing, and there are no examinations like those of our City and Guilds Institute. Hence technical education, as we understand it, is nonexistent. Hence the low standard of the average American printing. This remark may surprise some people who have read so much in trade journals about the superiority of American work, but it is strictly true. We in England get sent to us only the best American specimens; we seldom or never see the ordinary work produced in the smaller cities. The magnificent examples which are sent us are not samples, in short, of everyday work, which is, as all who know anything about the subject agree, certainly not superior to that produced in Great Britain."

One must have had an opportunity to examine the work of the printers of Great Britain and that of the printers of America before any comparison can be made between the two, but the gentleman whose remarks are quoted tacitly admits that he has not seen samples of general printing of American production, yet he claims that the average of American printing is of low standard, "certainly not superior to that produced in Great Britain." We can assure our friends across the water that if the standard of work in America is not superior to that produced in Great Britain it is certainly not inferior, notwithstanding the advantages of superior technical instruction in the latter country and the examinations of the City and Guilds Institute. We base our assurance on the opportunities we have had of examining specimens of English printing of all grades, and on the assurances of competent English printers in the United States. It is not our purpose, however, to stimulate a controversy invidious in character, as we are inclined to the belief that the printers of both countries are by no means alive to the advantages of the technical instruction which lies within their power to obtain, and we cordially indorse the following remarks quoted from the article under notice: "Obviously these clubs are very different to the classes which we have in England. When we say that we should like to see the clubs established here, we do not desire that they should supersede the classes. The one might supplement or run concurrently with the other. What is deficient in one might be supplied by the other. The thoroughly practical idea which underlies the club idea is worthy of the common sense and practicability which are so characteristic of Americans. It will be seen that no one need be ashamed of belonging to such a club. He does not thereby proclaim his object to be that of a learner. We all require to learn; no one knows his business with absolute thoroughness. It is only humbugs who profess to know everything about an art with so many branches and ramifications as printing. Usually the man who thinks he knows all is he who knows the least. But many men, while conscious of their deficiency in some particular, are afraid to acknowledge it, feeling that it might imperil their position. Many managers, for instance,

are but imperfectly acquainted with some branches of the trade, but they cannot well confess it. Everyone can join a club of the kind we have been describing without lowering his dignity or publishing his shortcomings."

A NEW BOOK ON PROCESS ENGRAVING.

HE series of articles on process engraving by Mr. H. Jenkins, which have been running in THE INLAND PRINTER for some months past, have won very favorable recognition from competent authorities, and as there appears to be a demand for a reliable text-book on the subject at a moderate price, it has been determined to collate these articles and enlarge them considerably for publication in book form. A chapter on the three-color process, with the most recent examples of the work, will be included in the book, together with a comprehensive chapter on the subject of presswork. No pains will be spared to make the book thoroughly up-to-date, and a large number of illustrations by various artists in line and wash will be shown, together with a variety of work from highgrade photographs. The work will appear early in November and will retail at \$2.

Written for THE INLAND PRINTER.

SIMPLE SUGGESTIONS REGARDING COLORS.

NO. VIII.-BY WILLIAM J. KELLY.

In the preceding chapter of this article, under Group 3, I suggested as a compromise substitute for primary blue, a combination of one part ultramarine-blue with two parts of bronze-blue, and which I have styled "true blue." This has been adopted by me, not because there is not a primary pigment for primary blue—for cyan blue is its pigment—but because of the difficulty of procuring this character of blue in printing ink.

SENSITIVENESS OF COLOR.

It is astonishing how easily a color can be changed to form another, or many others, in hue and tone, by the mixture of one different from, or approximating to, the first. Take the case of white, for if we mix it with red, we have pink; with orange-red, we have salmon; with orange, we have buff; with yellow, we have straw; with green, we have pea or apple-green; with blue-green, we have sea-green; with blue, we have azure; with violet, we have lavender; with purple, we have heliotrope; with purple-red, we have magenta, and with violet-blue we have plum.

Indeed, I might add others in order to further exemplify how sensitive colors become when subjected to mixture with each other.

Let us take the same colors we have just used to mix with white, to make them more luminous, and by changing the white to a neutral-gray, made so by a proportionate combination of white and black, and we have an entirely different order of hues and tones. For instance, let us mix, in proper proportions, neutral-gray with red, and we have maroon; with red-orange, we have brown; with orange-yellow, we have russet; with yellow, we have citron; with yellow-green, we have olive; with green, we have sage; with blue-green, we have myrtle; with blue, we have naval blue; with violet, we have slate, and with purple, we have plum. These different tones have been made by simply depriving them of their primary luminosity through the agency of the neutral addition.

GROUP 4, GREENS .- TWO-COLOR MIXTURES.

	End a no conon i	ALLE I CRESS
To MAKE	PARTS.	PARTS.
True green	1 blue	4 yellow
Fine green	5 lemon-yellow	. 1 deep blue
Medium dark green	1 yellow	2 blue
Fine dark green	1 "	1 deep blue
Light green	1 "	1 green
Light emerald-green.	1 green	3 white
Brilliant light green.	1 "	3 lemon-yellow
Brilliant lemon-green	1 "	15 lemon-green
Yellow-green	1 deep blue	
Light yellow-green	1 "	
Light orange-green	1 "	100 yellow
Blue-green	1 blue	3 green
Sea-green	3 green	1 deep blue
Ex. deep green-black.	1 sea-green	4 black
Deep green-black	1 "	1 "
Light green-black	5 "	1 "
Olive-green	3 orange	1 deep blue
Dark olive-green	1 "	1 "
Light olive-green	5 "	1 "
Sage-green	1 black	10 lemon-yellow
Medium sage-green	1 vermilion	3 green
Light sage-green	1 sage-green	3 white
Green tint	1 green	20 "
Green-gray tint	1 light olive-green	40 "
Blue-green tint	1 med. dark olive.	

A large number of mixtures of green and its hues and tones are here given with that of other colors which will, in a measure, show the student in color printing some of the wonderful ways in which it can be utilized, both in beautifying and harmonizing the simplest or most exacting of color productions. Although green has been relegated to the secondary order of colors, it certainly commands admiration because of its harmonizing characteristics with the tertiary colors and their formations. The word "green" applies to "true green" only.

GROUP 5, PURPLES AND VIOLETS .- TWO-COLOR MIXTURES.

TO MAKE	PA	RT. F	PARTS.		
Purple	1	blue	10	rose-lake	
Scarlet-purple	1	66	15	66 66	
Deep scarlet-purple	1	purple	1	46 66	
Light purple	1	**********	2	white	
Purple tint	1	********	40	66	
Violet	1	ultramarine-blue.	4	rose-lake	
Bright violet	1	blue	2	purple	
Medium violet	1	46	1	rose-lake	
Light violet	1	bright violet	2	white	
Violet tint	1	46 46	60	44	

This group of colors is susceptible of many other combinations—violet is particularly so—

among which may be mentioned violet-blue, purpleviolet, blue-violet and violet-black, the latter being considered one of the most beautiful of "art colors." Violet leans more closely to the rich blues; white-purple inclines chiefly to the rich red colors. By the use of white ink in moderate proportions, most of the above colors can be made more luminous and still preserve their individuality, without much hazard to their present beauty.

GROUP 6, GRAYS .- TWO-COLOR MIXTURES.

TO MAKE	PART.	PAR	PARTS.			
Neutral gray	1 black	12	white			
Soft warm gray	1 vermilion	10	neutra	lgray		
Light red-gray	1 red	5	66	6.6		
Deep red-gray	1 "	15	44	6.6		
Yellow-gray	1 yellow	7	66	6.6		
Orange-gray (drab)	1 orange	15	6.6	6.6		
Green-gray	1 green	5	4.6	6.6		
Greenish-gray	1 lemon-yellow	3	4.6	6.6		
Blue-gray	1 blue	. 1	4.6	4.6		
Deep blue-gray	1 "	. 3	64	4.6		
Lead blue-gray	1 deep blue	. 15	6.6	6.6		
Purple-gray	1 purple	. 7	66	6.6		
Purplish-gray	1 rose-lake		44	44		

The foregoing comprise some of the leading tones and shades of gray. This group is, perhaps, one of the most essential to fine art and pictorial work that can be conceived of. The tones may be intensified and the shades heightened at will, but no piece of art work is complete without some one or more of these grays being found essential to its completion.

(To be continued.)

Written for THE INLAND PRINTER.

DURABILITY OF ELECTROTYPE PLATES.

BY F. J. HENRY.

OW many thousand impressions will an electrotype stand before it is worn out? is a question frequently asked, but seldom satisfactorily answered. There are so many contingencies which affect the result that it is as impossible to give a definite and positive answer as for a bootmaker to state correctly how long a pair of boots will wear. It is only after a plate is worn out that the question can be definitely answered. So much depends on the service required that advance statements cannot be considered as other than mere guesses. Some persons believe that a plate having a heavy copper face will always give long service, and that thick shells are essential on plates to be used for fine printing. The proper thickness for the copper deposit depends largely on the character of the work and the service required. Even for the lightest service the shell must be sufficiently thick so there will be but little liability of injury in removing it from the wax mold and placing it in the backing pan. There is not usually anything gained by making shells very heavy; such are liable to become warped and twisted by the heat in backing, causing extra labor in the finishing room. Copper being

harder than backing metal, a heavy shell certainly adds stiffness to a plate, and on some work is an advantage. For binder's stamps or other plates subjected to similar service, the mold should be allowed to remain in the battery not less than two or three days, and the backing metal be much harder than that used for ordinary electrotypes. It is well to make heavy shells, say about five onethousandths of an inch thick, on plates containing diagrams and other rulework, and on plates for the greater part of job electrotyping. For the average book plate a shell about as thick as the paper used in printing this journal-say three and one-half thousandths of an inch - is sufficient, provided the copper is of good firm quality, the backing metal suitable, and the backing properly done. With fair usage the plates will stand all the service required from fully ninety per cent of book plates. I say firm copper; for while deposited copper is understood to be chemically pure, yet there is a wide difference in the quality of the copper in the shells made by different electrotypers. There seems to be quite a general impression that any one piece of pure copper is the same as every other piece of copper that is pure, and that one electrotyper cannot make shells of different quality from those made by any other electrotyper; that the texture of the quality is beyond the control of man. Such is not the case, the quality of the output of the battery is as much under the control of the operator as is the quantity.

Printers know that plates from some electrotypers wear longer than plates from other foundries, and that the longer service is due, other conditions being the same, to the superior quality of the copper. It is somewhat more trouble and expense to make plates with hard than with soft copper shells. For making hard copper the battery solution must be of a lower degree of conductivity, consequently a more powerful dynamo is required to overcome the resistance of the solution, making it necessary to use a generator which has a higher voltage than is customary for electrotyping. To operate a more powerful dynamo means a larger use of steam or whatever prime mover may be employed, and, of course, increased expense. Further, hard copper is not easy to cut, and finishers cannot turn out plates as rapidly as when the copper is soft. Shells of soft copper are not springy, and, therefore, not as likely to twist in the backing pan as those of hard copper when the hot metal is poured on them. Shells may be made so hard that they are liable to be broken on the press. I have seen solid cuts on which the shells had been cracked without any disturbance of the backing metal.

The printer is an important factor in the matter of the durability of plates. There is a great difference in the practice of pressmen in the making ready of forms. The work may be, and frequently is, done in so faulty a manner as to cause excessive wear on plates, which may affect every plate in a form, or only one, or a few of them. In making contracts for presswork this point is too often overlooked and the unsatisfactory printing is charged to poor plates when it is really due to improper make-ready, which may generally be attributed to an effort on the part of the printer to make a profit on work taken at too low a price. The printer is well aware that he is injuring the plates, but he



Photo by O'Keefe & Stockdorf, Leadville, Colo.

PRACTICING.

must get the job off; the plates are not his, there is no certainty that he will ever print from them again, and besides he is doing the same as his competitor would have done had he got the order. It may be said that a printer should be an honorable man, one who would not stoop to such an objectionable practice, but would decline orders unless the price to be received would yield a fair profit. No doubt this view is correct in principle, but very liable to be overlooked in the struggle for bread. People generally get about the value of the money they expend, and so long as the lowest price alone decides the placing of orders work will surely be slighted, and in many instances the plates or the maker of the plates be blamed unjustly. Instances are not rare where plates have been worn out by printing an edition of a few thousands, and there are other instances where millions of copies have been printed. Some years ago a soap manufacturer remarked to an electrotyper: "Those wrapper plates you made for me are giving excellent service. I have printed over two millions from them and they are good for as many more." That might be true of plates for soap wrappers such as were used thirty years ago, but would not answer at the present time. A plate may be considered

worn out when the lines of the letters or cuts become so much thickened as to make the plate unserviceable for the quality of printing demanded. A plate that would be useless for printing in this journal might be good for many thousand impressions on some lower grade of printing. Coarse paper and poor inks wear plates rapidly; the ingredients of some colored inks have a chemical affinity for copper which will destroy it in a very short time; the chemical action also changes the color of the ink.

As an illustration of what can be done, I can mention a high-class magazine, having an edition of over 600,000, the ad. pages of which are printed on a web press from one set of plates.

Written for THE INLAND PRINTER.

THE SUCCESSFUL AND UNSUCCESSFUL PRINTER.

BY W. ROSS WILSON.

THE men engaged in the printing business today can be determined as the successful and the unsuccessful printers. The line is not sharply drawn and it does not take much discernment to recognize to which class each belongs.

The successful printer is typical, and we recognize him as a man of some intelligence, good judgment, and persistent in his efforts to advance his business by right methods. He is a generous buyer, acts promptly where an improvement in his business is concerned, and keeps abreast of the times with his work; believes in himself, and recognizes that only by his own efforts applied in an intelligent and business-like way can he hope to succeed.

The unsuccessful printers can be divided into two classes, the Hustlers and the Procrastinators. Referring to the first of these two classes, I take exception to the popular assertion that if a man wants to succeed in the printing business nowadays he must hustle or be a hustler. A man may be a hustler and succeed pretty well as an oyster shucker, a paper carrier, or in any vocation or trade where mere manual labor only is required and speed is a desideratum, but to say that a hustler can succeed where cool, level-headed judgment, skill, taste and the best of business methods are required, is a fallacy to say the least.

You easily recognize the hustler in the printing business—you see him around you every day. He is the one who rushes out of the office doing a boy's errand, who says to his pressman, "Don't take any more time making that job ready, let it go as it is"; who hasn't time to stop to pick out soiled sheets, hasn't time to stop to clean up the office, hasn't much time to devote to making up an estimate, must guess at some items, meets a calling salesman with, "Really you must excuse me, haven't time to say a word." System—he hasn't had time to arrange one. Yes, you easily recognize the

man as the hustling printer. But he don't succeed. Why? because he is hustling with his hands and feet, and giving his head a long vacation.

The second of the unsuccessful class is the man of slow action or the procrastinator. You know him; he is always ready to stop work and give you an hour's discussion on dull times, and what, if he had the influence and the opportunities of his competitor, he could do; who is always going to make a certain improvement in the office when he gets certain work off his hands, or who never makes the improvement because at one time he is too busy and at another too dull. Who always says to the type salesman that he needs that series of type and intends to put it in his office some day, who is always thinking about buying a certain press but rarely ever does it, because he never gets over that long spell of thinking. Some people are charitable and call this man conservative, but that kind of conservatism never succeeds in business.

Following are some of the practical reasons why some printers are successful and others are not:

THE SUCCESSFUL PRINTER believes in keeping his place thoroughly clean, for economic reasons if nothing else.

Has a regular rule bearing on his men coming to and quitting work, and insists on that rule being obeyed.

Keeps his machinery in good order and condition, and regularly and properly oiled.

Always has lubricating oil on hand to use when it is required.

Sees that the overhead fixtures and shafting are oiled, as well as the machinery on the floor.

Keeps a close eye over his men and their manner of doing work.

If he observes a leak stops it instantly, and if he sees he can save time or advance the work by the use of a labor-saving tool or appliance, gets it without delay.

If he sees an improvement can be made in the office to enlarge or better its work, he goes into it promptly and does not wait for dull times, the first of the year, next fall or spring, or when he makes up his inventory or trial balance.

Makes up an estimate with the view of getting a profit out of the work, and if for some reason does not get it, never duplicates the same job at the unprofitable figure.

Does not accept a job at his competitor's price without first estimating that there is a profit in it.

Never tries to save a few cents by getting cheap electrotyping and spending dollars of his pressmen's time making the job ready.

Never refuses to buy good type that he thinks he can use to advantage because the salesman cannot give him an extra five per cent discount.

Looks pleased when a salesman calls, and meets him with a cheery "What have you new this time?" or "I am glad you called, I want to ask your advice about the merit of a certain laborsaving tool or appliance I saw advertised," etc.

Doesn't haggle over the price of ten pounds of lead and give two prices for a machine because he can get it on long time.

Freshens up his office from time to time by adding a few new series of type, and discards his old and worn faces.

Tries to attract patronage by giving prompt and reliable service, and clean and attractive printing.

Never uses his time talking about hard times and trying to impress everyone that the printing business is about the poorest in creation.

Last, but most important of all, he generally likes his business.

THE UNSUCCESSFUL PRINTER is one whose efforts are weak and misapplied, whose methods are faulty or restricted, and who possibly could succeed or have better success if he would adopt the methods of the successful printer, some of which are outlined above, but who either can't or won't, for some reason strictly in harmony with his own methods of doing business.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

In one issue during the past month the Dexter Folder Company received six patents, covering inventions by Talbot C. Dexter, relating to various forms of folding machines. Mr. Dexter was the sole inventor in every instance except one, and in that instance he was aided by James J. Parker, of Fulton, New York.

Upon the same day the Economic Machine Company, of New York, received eight patents, the titles of which together with the inventors were as follows: Automatic



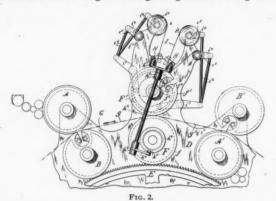
trip mechanism, by Arthur K. Taylor, of Wilmington, Del.; paper-feeding machine, and automatic stop mechanism, by Brainerd W. Child, of Boston, Mass.; sheet-separating machine, by Mr. Child in conjunction with Jeremiah Keating, of Lawrence, Mass., and Michael B. Foy, of New York City; paper-feeding machine, by Messrs. Child and Foy in conjunction with Frank M. Leavitt, of Brooklyn; paper-feeding machines, by Messrs. Foy and Leavitt, and by Frank B. Ford, of Philadelphia.

John L. Nichols, of St. Paul, Minnesota, as inventor, and John Brandtjen, of the same place as assignee, were granted a patent for the perforating or scoring attachment for printing machines shown in Fig. 1. The scoring or perforating blade is normally depressed while the type are inked, but just before the printing is effected the blade is elevated by means of an attachment to the platen acting upon the lever, 17. After the platen is withdrawn from the type the blade

is returned to its normal position by means of a spring below the lever.

The "offset" shown in Fig. 2, was invented by Robert Mason, of Boston, Massachusetts. Between the pairs of printing cylinders is located a pair of rollers, F F', having the same surface speed and the lower cylinder having a hard surface while the upper one has a soft or absorbent surface. Above the upper cylinder are wiper bars over which passes a shifting offset web to remove the wet ink from the offset cylinder.

George W. Prouty, also of Boston, received two patents covering improvements in job presses. One of the inventions is shown in Fig. 3. The gearing is such as to give the



platen the greatest length of rest possible for feeding while the crank pin is passing and repassing its point of dead center.

Fig. 4 shows a still further improvement in the Knowles feeding machine, invented by John H. Knowles, of Philadelphia, Pennsylvania. The apparatus is so complex that

over fifty figures are necessary to clearly show its details of structure. The sheets of paper are placed on their edges and are fed one at a time and accurately registered.

The only design patent relating to the art issued during the month was granted to Carl Schraubstadter, Jr., of St. Louis, for the term of seven years. It was for the Woodward series, samples of which have already been shown in these pages.

The cabinet patented by William A. Hurrel, of Bloomdale, Ohio, has heretofore been described in a special article in this journal.

A novel multicolor printing apparatus is shown in Fig. 5. Separate movable cylindrical type carriers are em-

ployed for the parts which are to be differently colored. Each carrier has its own inking device located beneath it, so that the form is inked when the carrier is rotated. A separate carrier may be used for each letter of a title or for each line, both arrangements being shown in the view selected. The inventor was Ferdinand Von Eulenfeld, of Breslau, Germany.

Fig. 3.

The apparatus for inking and wiping the dies of color embossing presses shown in Fig. 6 was invented by Robert H. Syms, of New York City. These dies are now removed

from the press, inked, and the surplus ink is removed with a cloth or the bare hand before the die is replaced for printing. The inventor proposes to pass beneath the die a carriage holding proper appliances for first inking the die,

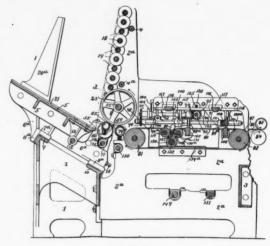


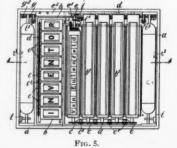
FIG. 4.

then brushing off the greater part of the surplus ink and finally wiping the surface with a section of a movable web of soft paper. The carriage is moved once beneath the die and back again and then the impression is made.

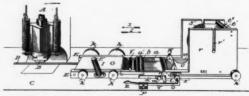
The only quoin patented during the month was that shown in Fig. 7, the invention of John L. Nichols, of St. Paul, Minnesota. One of the wedges has a central longitudinal rack with beveled teeth, and the other is provided

with a spring carrying a similarly shaped dog. The dog prevents slipping of the wedges while the quoin is in place, but still by the aid of the key the wedges may be moved with reference to each other.

George Beck and Charles L. Hamilton, of Philadelphia, Pennsylvania, were joint inventors of a new process or



method of printing. The sheet of paper having the usual calendered surface is printed and then the sheet is moistened and allowed to dry without pressure. This destroys the calendering and a dull surface is obtained. It is especially intended for use in connection with half-tone work.



F1G. 6.

A patent granted the Campbell Printing Press and Manufacturing Company, of New York, as the assignee of the inventor, Henry A. W. Wood, covers a front-edge sheet-registering mechanism for printing presses. A sliding frame carried by an adjustable bracket has a gripper which buckles and grasps the leading edge of the sheet and draws

it back to the proper position, where it is released by a trigger mechanism upon the bracket.

Only two patents relating to type setting and distributing were granted during the month. One was the invention



of Elbert J. Andrews, of Hartford, Connecticut, and was assigned to the Thorne Typesetting Machine Company, of Jersey City, and

the other was the invention of Richard J. Moxley, of New York, and assigned to the Empire Typesetting Machine Company, of the same place.

Fig. 8 shows a web printing machine designed by William Spalckhaven, of Brooklyn. The patent was assigned to the Hoe Company. It illustrates diagrammatically one of several ways in which a four-web press can be built so as to give ready access to the various parts for manipulating the forms, adjusting the inking apparatus, threading the

An American patent was granted Adolf Reisser, of Vienna, Austria, for the paper-feeding machine shown in

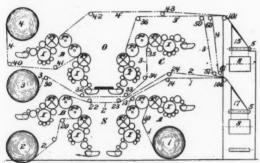
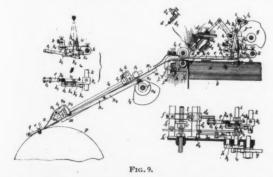


Fig. 8.

Fig. 9. It lifts the top sheet from a pile of paper and feeds it to the printing machine in the exact position required. The level of the top of the pile of sheets is maintained by the automatic rising of the table as the paper is removed.

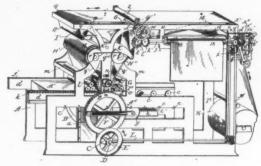
Fig. 10 shows in perspective a web printing press invented by Edgar H. Wilcomb, of Worcester, Massachusetts. The press is of the kind which employs a flat reciprocating type form. The web may be printed upon one side only or perfected sheets may be turned out as desired. The press



prints both ways, and tapes for guiding the web during its progress through the press are wholly dispensed with.

Fig. 11 illustrates an impression adjustment for printing presses invented by Clarence O. Duffy, of Owensboro, Kentucky. Usually the platen is adjusted by means of four screw bolts and nuts, considerable time being required to properly adjust them. The inventor claims that with the arrangement of toggle levers and screw-threaded shaft shown, he can accurately and almost instantly adjust the platen.

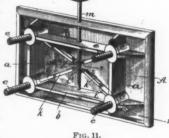
Otto C. Strecker, of Mentz, Germany, has assigned to Joseph Scholtz, of the same place, the United States patent granted to him for his new process of producing relief



plates for printing. This process is as follows: The drawing is applied to a plate of zinc or aluminum, or aluminum coated with another metal or with an alloy. The plate is then etched with a diluted salt solution of a heavy metal electrically opposite to the plate until the color supports

have attained the required height. For the etching the inventor prefers cupric chloride or stannous chloride or nitric acid.

Patents were also granted to James E. Hamilton, of Two Rivers, Wisconsin, for a printers' case, and to Joseph Sachs, of New York, for an electric typesetting ma-

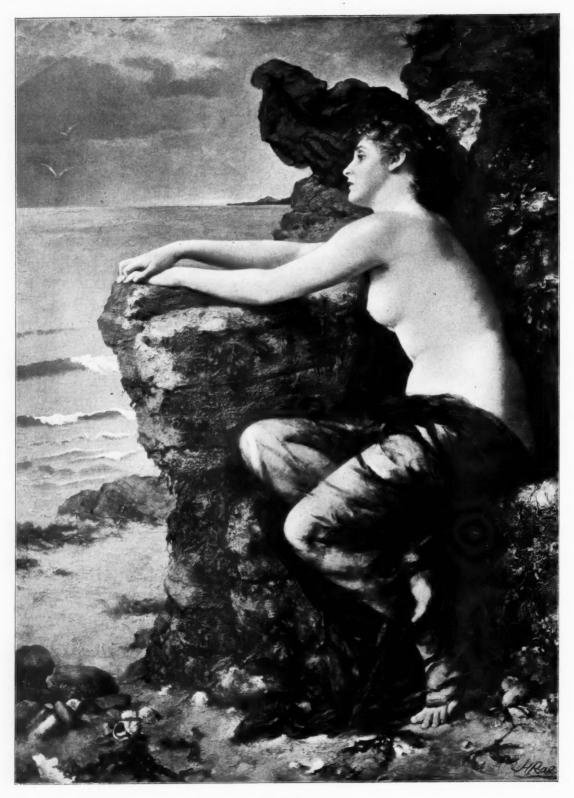


The only design patent relating to the art granted during the month covered the font of type shown in Fig. 12. The patent was granted for seven years to Daniel B. Updyke, of Boston, and Bertram G. Goodhue, of Cambridge. The type are black face and have few sharp angles.

ABCDEFGHIJKLMNO PQ RSTUVWXYZW. QUQuƌ 1234567890 abcdefghij klmnopqrstuv wxyzææctfiffffffff \$£ ¶&

EVERYBODY LIKES IT.

Inclosed find check for INLAND PRINTERS to date in full. You are getting out the finest printed magazine in the world, and we sell it a great many times to people who are not printers or publishers, but buy it for your fine print work and cuts. Success to you.-Russell Bros., Newsdealers and Stationers, West Superior, Wisconsin,



Half-tone reproduction from photograph, by
FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY,
Chicago.
Duplicate plates for sale.

ARIADNE.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. A honymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

PRESERVING THE BEAUTIES OF THE OLD MASTERS.

To the Editor: TAHLEOUAH, I. T., September 15, 1896.

Your correspondent, Mr. Faling, in the last issue of The Inland Printer, loses sight of the fact that printing is essentially an art; or, rather, that it is becoming so. The founders are not giving us the mechanical imperfections of the fifteenth century type—simply their beautiful design. Art, unlike the mechanical appliances which serve it, progresses very slowly, if at all. Nothing in modern times surpasses the sculpture of Phidias or the paintings of Raphael. Old masters of music are the best, and the architects and designers of our age have been abreast of the type founders in adopting the beautiful Gothic and Romanesque ideas of ye olden time. Orris McNary.

THE KEEPING OF SAMPLES.

To the Editor: NEW YORK, October 5, 1896.

How to keep samples for ready reference is a question of importance to the practical printer. The variety and attractiveness of samples does much to clinch an order with an intending customer, who in nine cases out of ten likes to see the character of type and display beforehand. A neat and artistic display of your work is a convincing proof of your ability. A book with leaves made of stout cartridge or manila paper is the most suitable for the purpose; 18 by 14 inches is a convenient size for commercial headings, letter paper, etc. These can be pasted according to size on one side of the leaf, arranged so that the headings only show. Tipping the bottom of each with paste is sufficient to hold them in place and allows of the stock being easily examined. Keep the different sizes separate and classify them according to character, leaving space for additions. The book can be indexed and a price list added. Another book should contain samples of cards and advertising matter. Have the books strongly bound, leather backs and corners, and cloth sides lettered prominently on back and side. You save valuable time and endless worry by this method, besides establishing a reputation among your patrons of being an up-to-date business man.

THE THOMAS H. CROSLEY COMPANY.

HOW TO MAKE RUBBER STAMPS.

To the Editor: EATON, OHIO, September 14, 1896.

In the last issue of the "best paper on earth" (September) we notice on page 654, bottom of second column, that George W. B., Cleveland, Ohio, asks for information on the manufacture of rubber stamps. We also notice, bottom first column and top of second on page 659, same issue, where a reader wants to know how to make autographs for rubber stamps. The writer has been a subscriber to The Inland Printer for years and years, and has received a great deal of benefit from its pages. He is not selfish and is willing to help a brother printer when he can. To the gentleman from Salina, Kansas, we would like to suggest a plan we use to make a rubber stamp of a signature. Instead of using boxwood (we tried using boxwood awhile) we use a chalk plate.

We lay the signature on a chalk plate, face up, and with a stylus (like telegraph operators use for train orders) trace heavy enough to make an impression in the chalk. Then remove the paper and cut down to the plate with a sharp point (tools for working these plates are sold by dealers). As soon as finished we vulcanize direct. The plate is plenty deep so the white will not show up. This process is very rapid, as we have made stamps for customers while they waited. (Vulcanizer was in use when customer came in. It requires about ten minutes for us to make the plate, six to vulcanize and one to mount.) The process is cheap, as where the plate is not used the vulcanizing does not destroy the chalk, and it may all be used. This process is not patented.

We have been making rubber stamps in connection with printing business for three years and have found it a very paying line. It is, as far as we can see, "right in their line," with printing offices. There is money in the business. They are used by nearly every business man, and their sale runs up into the millions of stamps.

D. E. STUBBS.

IS TYPEWRITTEN COPY REALLY OF BENEFIT TO THE COMPOSITOR?

To the Editor: CHICAGO, ILL., October 6, 1896.

From the experience had in the proofroom, one is inclined to answer the above question in the negative. The compositor does not seem to realize the fact that typewritten copy is but a transcription from the original manuscript, or is reproduced from shorthand notes taken down from dictation. He fails to bear in mind that, in the course of transcribing, the typoscribe is as liable to make errors as anybody else, if not more so. These errors are apt to be those of spelling, punctuation, misconceptions of the author's meaning or substitution of a word similar in sound, import or appearance for the right one. The typesetter is prone to treat the typewritten copy with as much deference as he does reprint, and he "follows copy" with a vengeance. Instead of exercising his thinking faculties as he would were he setting from the original manuscript, he settles down into a mere automaton, with the threefold liability of reproducing lapses made by the author, errors of transcription by the typoscribe and his own typographical or other errors.

It is a not uncommon experience of the writer to meet much cleaner proofs set from apparently difficult manuscript than from apparently good typewritten copy. The reason is that in the former case the compositor puts on his thinking-cap—uses his brains; whereas, in the latter, he stolidly plods along, and for every variation from copy marked in proof, no matter how trivial, or how self-evident the correction, he wants a "ring." Only in cases, therefore, where the typewritten copy is absolutely correct (and who ever knew of such?) is it safe to follow copy literally; only when it approximates accuracy is it a real advantage to the compositor.

This habit of following copy so closely causes the compositor to repeat errors that are plainly apparent and unintentional by the author, such as syllables or letters left out of words, as gratiously for gratuitously; the substitution of one letter for another, as effected for affected, adapted for adopted; members, where the sense indicates numbers, and so on.

The writer does not wish to convey the impression that he is opposed to the use of the typewriter—such an idea would be in the line of retrogression; but he does argue for an improvement in its quality. Before reaching the compositor, such copy should receive as careful reading and revision as the proofs from the type. A few months ago The Writer, discussing typewritten copy, said: "The time is

coming before long when editors will decline to examine unsolicited correspondence unless they are submitted in typewritten form." The use of this class of copy is certainly growing, and has come to stay, and every argument is in its favor; provided, however, it is prepared properly, instead of by ignoramuses whose productions are on a par with those of the amateur jobber.

S. K. PARKER.

THE CUSTOMER'S WISHES IN ADVERTISING.

To the Editor: Hamilton, N. Y., September 21, 1896.

Allow me a word in regard to the composition of the Baumann & Bro. ad. I think Mr. Soden's ad. lacks strength in the omission of the display of "General reduction in prices." I believe Mr. Day's effort to remedy it a failure on account of the overcrowded appearance of his ad. Mr. Tower's style seems better adapted to the "one idea" ad. of which this is certainly not a sample. Messrs. Baumann & Bro. knew the style of ad. they wanted, and wrote their

AT 76th STREET AND 3rd AVENUE.

OVERSTOCKED WAREROOMS compel us to make

A GENERAL REDUCTION IN PRICES.

Furniture, Carpets, Oilcloths, Bedding, Etc.

Everything FOR Housekeeping,

Curtains, Portieres, Baby Carriages, Clocks, Crockery, Tinware, Stoves, Refrigerators.

Lowest Prices. Best Qualities. Liberal Credit.
OPEN SATURDAYS UNTIL 10 P. M.

J. BAUMANN & BRO., 1313-1315 Third Avenue, Bet. 75th, 76th Sts. Elevated R. R., 76th St. Sta. 3d Ave. Cable.

copy accordingly. Therefore, as far as the compositor is concerned the style is not his affair. If I order a suit of clothes and indicate the style, it becomes my tailor's business to follow that style along as graceful lines as his ability and material will permit. So when an advertiser indicates the style in his copy it becomes the compositor's duty to create as effective and readable an ad. of the designated style as his space and materials will allow. I submit, therefore, what I think would be an ad. that the customer in this case would like.

EDWARD A. KNIGHT,

Foreman Hamilton Republican.

BLUNDERING IN COUNTRY NEWSPAPERS.

To the Editor: CARNEGIE, PA., September 24, 1896.

A common matter, such as the one mentioned in the caption of this article, is apt to be considered too common indeed to necessitate the application of a remedy; in fact, the evil exists to such a large extent that one might scarcely expect to hear of any effectual remedy being applied.

Not being at present engaged in the pursuit of journalistic honors, my past experience, which extended over a period of seven years in an editorial and reportorial capacity, in addition to a previous service of several years in the more august capacity of "printer's devil," it is probable that this question obtains more thought than if I were actively engaged in that line, for it is said that we are much more prone to see the faults of others than those existing in ourselves.

However, this is not written in a fault-finding mood, but rather from a sincere desire to have an improvement in the customary way of conducting the average country newspaper. While I do not mean to set myself up as a paragon of excellence, still, in common with the majority of newspaper readers, I do have a decided aversion to such butchery of the English language as is going on once every seven days, if not daily, in thousands of cities, towns and villages extending to the length and breadth of our great, grand and

glorious country, where we boast of the intelligence of our people—our "common" people, if you please; and yet when we pick up some of the journals of the day and read that "the dog catchers was out Friday, and as a result six dogs are now star boarders at the dog pond," can we help thinking there is certainly something lacking somewhere? Of course we know it to be true that there is something lacking in the brain of the man who wrote it, the man who put it in type, and the man who read (?) the proof.

I do not mean to say this is an unusually flagrant example, because it is only an ordinary one I chanced to notice. Each of your readers can pick out scores of glaring imperfections in many papers in city and country which have no business to be there, and any publisher who is worthy the name has no right to allow them to go out of his office. No right, I say, because the newspaper, whether it be a weekly of 200 circulation or a daily with morning and afternoon editions of possibly 100,000 each, is supposed to be an educator. It is supposed to know and to do the right thing, and the readers are expected to become enlightened accordingly.

In the printing business it is also required to correct the faulty grammar of a customer; but where are we to expect proper spelling, proper punctuation and correct grammar if not in the newspapers we read? A man who has not at least a good general knowledge of these branches has no right to disgrace those in the business who have.

JOHN B. KNEPPER.

DESIRABLE JOB LETTER—A REPLY TO MR. FALING.

To the Editor: THREE RIVERS, MICH., Sept. 23, 1896.

I see Brother Faling, of Petersburg, in an article in the September issue of THE INLAND PRINTER, asks: "Why should not the type founders cast nothing but nineteenth century type?" I think Mr. Faling judges all country printers by himself, that they all are progressive, and constantly share their dividends with the type founders, which I am sorry to say they do not. With an experience of only eight years, and after working in about thirty different shops in and out of the State, I am inclined to believe that the "fancies" of the average printer seldom reach beyond the old-style plain letter, a letter that will "wear until it will roll." Having been engaged in the job printing business for the past two years, I find that among the many new faces of type which have been placed before the printer "but few have been chosen." Type that will catch one eye will not please another, and there being hundreds, yes thousands, of printers in the land, and each "printer with an additional 1,000 of ideas," Mr. Faling cannot expect they all will leave the "rut" trodden by their predecessors. That the De Vinne series, in its different styles, is the most popular and meets the needs of the country printer best, there is no doubt. For my part I prefer a plain, neat, clear type to some of the new faces, that at first glance remind one of "German." Perhaps I may be in the rear of the procession, despite the fact that I carefully read THE INLAND PRINTER and several other good craft periodicals, but nevertheless I will stand my own ground, and think I can pick out type for an office that when in use will satisfy all. It matters not so much whether you use nineteenth century type or type that has been cast for twenty years, the appearance of neat, attractive work depends largely upon its position, ornamentation and the presswork. A good printer will do better work with old type and press (providing he has good rollers), than a poor workman can with the latest type and everything else in accordance. I think if Mr. Faling will give the matter a careful examination he will find the careful, judicious country printer as well as the city printer buying type that is neat, plain and will wear, and also stand handling by mechanics, not of the

best, of which there is such an overproduction. While I do not wish to reflect on the man from Petersburg, as I once worked for him and found him a good all-round printer, and also a progressive one, yet I think the man who has seen the interior of many different shops and labored under their inconveniences is the one who is better able to select material that is worth its "weight in gold," and one who is not apt to become fascinated by a new face of type on a defender cover simply because it looks neat and is up-to-date, without duly considering as to how it will look on a packet note-head or business card, in combination with the usual run of material.

C. K. Smeed.

A FEW QUERIES FROM R. COUPLAND HARDING.

To the Editor: Wellington, N. Z., Sept. 20, 1896.

I inclose four queries, which I would be pleased to have you insert in The Inland Printer, either together or distributed into departments.

In Gustave Mayeur's specimen book (Paris), in a series of eighteenth-century romans, cut in imitation of the Elzevir models, I find the familiar ligature & which invariably in English represents "ct," used repeatedly for "et." This occurs only in the 12-point specimen, in the other eight sizes the ordinary & taking its place. Will Mr. De Vinne or some other of your readers who has access to old French books, tell me if the & was ever so used? or if, as I suspect, it is an error on the part of the compositor?

In W. Gronau's specimen book (Berlin) I find a specimen of "Arabic" chess type. There are only three pieces: an elephant's head, a plumed crown or turban, and a forked piece, bearing a distant resemblance to the ordinary bishop. Besides the ordinary shaded square, there is a second one with three round dots in a line, as if a pica leader had been stamped upon it. Can any of your readers tell me anything about this variant of the game—the board on which it is played, or where it is described or problems may be seen?

In an old American Lithographer and Printer, edited by the late F. Buehring, I see a reference to "transfer ink to which mennige has been added." Mennige, he goes on to say, is obtainable from only a few dealers in lithographic materials. I have no practical knowledge of lithography, nor am I ever likely to require the article in question, but I would like to know exactly what mennige is.

"Slating."—I find complaints are made by the correspondent of an American paper of the loss of time in "slating" in a certain office. The expression is unknown to me. To "slate," in current slang, is applied to severe literary criticism—an actor, author or politician may be "slated" in the press; but what is meant by slating in a printing office?

R. COUPLAND HARDING.

PREVAILING TYPE STYLES VS. THE COUNTRY PRINTER.

To the Editor: Hamilton, N. Y., September 15, 1896.

Mr. A. P. Faling, of Petersburg, Michigan, asks in this month's issue of THE INLAND PRINTER why founders should cast fifteenth century faces in place of modern faces. As a country printer I am unable to answer the question, but for the country printer I would say from experience that they are to a large extent practically useless. What use our city brethren may put them to I cannot say. Certainly no foundry would cast that for which there is no sale or apparent demand. One cannot but admire some of the ancient effects produced by their use - but are they, as a rule, money-makers? The country printer, as a rule, cannot afford to buy faces that he cannot use to a large extent in nearly all classes of work. Such a face as the Jenson and its imitations is therefore impracticable to him. But he may feel that he must have something in this line. I believe that the Ancient Roman is the type for such an one.

While it gives much the same effect as the Jenson and imitations of it, it is not so black, and the characters are more pleasing to the average customer—for customers and not prevailing fads are to be considered. The Jenson lowercase "s" is to my mind the worst of its many oddities, being too condensed for either symmetry or beauty. The country printer will find, too, that he can set a job in the fifteenth century style that will be much more pleasing to the average customer by using French Old Style in the place of Jenson.

A few years ago we suffered from the fad whose chief exponents were the Erratic and Quaint, in both black and outline design. Many an office has full series of these faces little worn and now seldom used. A country printer cannot afford this expenditure.

Buy type with a view of its money-earning powers—not because type founders tell you it's all the rage. When about to purchase, carefully consider (1) the durability of the face, noting whether it abounds in kerned letters as do the De Vinne Italic and Victoria Italic; (2) whether it can be used to an advantage on your class of work; (3) whether cap lines are distinct and readable; (4) whether it is in harmony with the general style of faces you are now using, and (5) whether it will be as acceptable a few years from now as some of the standard faces that every office must have.

When about to make a purchase, consult the tastes of your patrons first and avoid freaks in type as you do in wearing apparel.

If your office is thoroughly equipped with gothics, old styles, the De Vinne or kindred series, two or three good circular fonts and plenty of modern rule and borders, then select a few of the most acceptable faces and set up a few specimens in tasty designs, print them in black or some subdued color and distribute among your patrons. In this way you can utilize faces that might otherwise prove fit only for the hell-box.

I would like to hear from some of our up-to-date printers in regard to these so-called up-to-date type freaks.

EDWARD A. KNIGHT.

THE REPRODUCTION OF CLASSICAL TYPE FACES. To the Editor: New York, September 24, 1896.

The complaint of Mr. A. P. Faling in your September issue indicates that he is hurt, but does not know where. The type founders who mutilate the splendid letter designs of the fourteenth and fifteenth centuries are doing him and other printers an injury. Some of them appear to think that the crudities of the printing of those times, which are the result of rough paper printed when wet and the poor tools with which the letters were cut, should be reproduced. Mr. Faling is right; we do not want fourteenth century type that looks as if it was cut out with a jackknife. But, on the other hand, we want the glorious classical letter models of those centuries preserved and improved by our type founders. If any of them are incapable of comprehending those models, then we printers must say, hands off. In your September issue specimens of two ancient gothicroman (the true gothic is a text letter - I refer to this, not to the American so-called gothic) faces are shown. Both of these are derived from precisely the same ancient source,

but how different the treatment.

Mr. Faling should not forget that, prior to the invention of movable types, books were produced in manuscript, and the art of lettering had reached perfection in the hands of the copyists and illuminators of books. The inventors of movable types selected the best styles of lettering they could find, and imitated them in metal with such remarkable success that at first printed books were sold as manuscripts in order to obtain the high prices that necessarily

had to be charged for manuscriptal work. The wisdom of the selection of lettering made by the early printers is proved by the appreciation bestowed on the earliest examples of printing by all competent judges. Nothing more beautiful has ever been produced on printing presses than some of the first books. Since those times printers and type founders have increased the utility of the art and developed it mechanically, but artistically it has advanced very little, if any. The present tendency to reproduce and modernize the ancient classic letter models is commendable when done with brains and some artistic perception, but brutal when done otherwise. Most of our type founders are mere imitators, and apparently do not know enough to make a successful imitation. Let an artistic success such as Jenson Old Style or Bradley meet with the approval of the printers, and all the type founders rush in with hastily conceived and poorly executed imitations. It appears to be the peculiar characteristic of imitators of designs of type to be unable to grasp the idea - the art in the type. If they had the ability to divine the secret of success in type they would cease to imitate. Take De Vinne as an example, and produce if you can an imitation of it that does not offend a cultivated taste; but the originators, with a grasp of the idea in it, have brought out variations of it in italic, condensed, extended and extra condensed which are admirable and wholly satisfactory to printers who do not buy type as they buy sugar, by the pound, but judge of its value by the merit of its expression - its face.

There are type designers and critics of type style in this country who lead the world. These men are basing their present work on the ancient models, and rendering them practicable for modern uses. They are not copyists in any sense of the word. It is to be regretted that the identity of some of these men is swallowed up in the organization of the American Type Founders' Company, because they are entitled to a personal distinction not inferior to that possessed by any of the great artists of these times. The type they create is genuine nineteenth century type, and it is having a wonderful effect in improving the typography of the day.

A. P. Plumb.

THE "ROAST" OF A DISAPPOINTED EDITOR.

The Sistersville *Daily Drill*, after an existence of two months, announced that it would probably suspend publication. The following gem is taken from the announcement:

"Of course it is not to be considered that the publication of a morning newspaper involves any expense whatever. There is no rent to pay; fuel, paper, skilled mechanics, reporters and what not? are procured without cost - all these are bought without money, and the assistants live without eating or the comforting solace of sleep, while the idiosyncracies of the few hide-bound, narrow-minded, straight-laced, stingy, parsimonious, pennywise, tightfisted, grudging, churlish, lickpenny class of business (?) men of Sistersville grasp for the shekels of their unsuspecting patrons with the unsparing hand of a commercial knave or shylock, thoughtful only of their own greedy ends, achieved by influence of nativity and regardless of the column after column of booms and boosts that are published to the world by the ever alert newsgatherer, and from which he is the recipient of the major benefit."

ONE of the largest printing offices in France has patented the following device for preventing set-off while operating a cylinder press: The cylinder is covered with a sheet of tissue, which has been previously impregnated with a solution composed as follows: Vaseline, 27 pounds (in winter 22½ pounds); petroleum, 7 pints; mineral oil, 3½ pints. American pressmen simply wash off the outer sheet with benzine as occasion requires.—Exchange.

Written for THE INLAND PRINTER.

OFFICE STATIONERY.

BY HENRY T. BOSSERT.

FFICE stationery forms a large part of everyday jobbing, and in this class of work more than any other is the neatness of the compositor made apparent. A man in business may get along very well without catalogues, pamphlets, etc., but he must of a necessity be well supplied



SAMPLE I .- NOTE-HEAD.

with neat and catchy office stationery; and, if you succeed in turning out pleasing effects in note and letter heads, billheads, statements and envelopes, you may rest assured that your employer will be called upon to supply any other printing he may want done.

Envelopes, to my mind, are at once the easiest to set; for generally there are not over three or four lines to go on them. Envelope corners set in lining gothics give the best results as regards neatness, while Victoria Italic for a stylish, artistic job cannot be surpassed. Rulework of any description on an envelope looks out of place—vulgar, in fact—and should not be tolerated in the modern printing office. Simplicity counts on an envelope nine times out of every ten.

In setting up note and letter heads, the printer should make it a point to get a sample sheet of the paper upon



SAMPLE II .- NOTE-HEAD.

which the job in hand is to be printed, and select his type faces accordingly. If the paper is a laid linen or soft-faced quality, a hair-lined letter should always be used; while on a hard paper heavier faces show to the best advantage. The ink also plays a prominent part in the setting of a job of this description, and a good rule to observe is: "The lighter the color of the ink the heavier should be the face of the type."

Artistic note and letter heads can be effected with very little trouble. (See Samples I and II.)

Keep to two or three faces of letter only, do not make your jobs look like type catalogues, and break up your reading matter, are three rules as infallible in this class of work as in any other.

The printer will find that he cannot get good results from extended letters, but by taking a series that is of the square-faced variety, i. e., De Vinne, Jenson, French Old Style and

faces of like character, setting them up in a unique manner—not too conglomerated—the chances are that an artistic job will be the outcome.

Originality means everything in printing, for, although the samples illustrating this article are gotten up in the same faces of type, they bear witness of this statement.

The firm's name in note and letter heads should be in a prominent position, and should not be overshadowed by the business engaged in. The rulework and ornamentation should be of a character that, while pleasing to the eye, must not be too elaborate. The address should be nearly the least prominent line on the job. Script for date lines has seen its day, and a much better effect can be made with the line set in the same series as the job is composed of. (See Sample II.)

Statements and bill-heads can be composed from an original basis as well as any other class of work, and odd effects should be tried for in each and every one set. (See Samples III and IV.)

The old way of putting the date and M lines first and letting the rest of the reading matter follow gave no chance to the printer for artistic display; but by placing these

To GEORGE H. KELLER, Dr.

Philadelphia, Pa., 189

M

Sample III.—Statement.

lines at the bottom, as in Sample III, or one on top and the others at the bottom, as in Sample IV, the room for display is enhanced threefold.

The firm's name should be the most prominent line, the same as in the note and letter heads, with the business of the firm a close second; the address can be set small and put in a corner to fill up white space.

As for ornamentation, very little is needed. An underscored line, either with parallel rules or a neatly filed pointer, is all that is necessary. Too much fancy work spoils a bill-head much quicker than it does a letter-head, and care should be taken to eliminate all surplus rules and ornaments from work of this description.

Whether the compositor intends placing the name or the business first, it is good policy to have regular sizes for the various lines. In a note-sheet or statement no letter should

BOUGHT OF	Philadelp	hia,	189
©ROSBY &		EIGHTH	EST CORNER AND FILBERT STREETS
WHOLEGALE AND RETAIL BEALERS IN	dry God	008	Foreign
M			and Domestic

SAMPLE IV.—STATEMENT.

be larger than 24-point, and in a bill-head or letter-head 36-point should be the largest size used to insure good, neat work.

Take, for example, the illustrations in this article—the firm name is set in 24 and 18 point Jenson; the business is displayed in 24-point Tudor Black, and although a much

heavier-faced letter than the one the firm name is set in, yet it does not detract anything from it; while the address is put in small type, and is the least prominent of all.

Again, the typo must have a clear conception of the job before attempting to work out an original idea; he must study it carefully, noting where each line is to be placed, the sizes of letter, flourishes, etc., for it is only by such systematic work that he can hope for success.

Office stationery is a bugbear to many printers, but it can and should be made a pleasure if once you try making a "stylish job" every chance you get, as many odd conceits can easily be made with very little trouble on the compositor's part, and without any waste of the employer's time.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

REGARDING EMBOSSING.—J. S. A. C., Baltimore, Maryland, writes: "Please enlighten me on the subject of dieing on the press. What kind of tympan should be used; how to fasten guides, and what way would you get the sheet from the die (I am not speaking of cartoons)?" Answer.—Use good manila paper for tympans. As the nippers often give trouble from their tendency to move the sheet, take them off when this is the case; or else remove them so that they will be outside of the sheet, and use strong strings running across from one nipper to the other. This will prove effective in removing the sheet from the die. Quads or gauges made of brass or other metal should always be used. Use liquid or fish glue to fasten both the edges of the tympan sheet and the gauges.

A Good Job of Presswork.—C. E. T., of Newark, Ohio, has sent us a copy of the "Industrial Edition" of the Newark Daily Advocate, regarding which he says: "Worked on a two-roller rack-and-screw drum cylinder press, two pages at a time (eight-page number), using old rollers, which perhaps show effects of extremely damp weather; type used five years on newspaper; column rules are new." Answer.—As you also mention that this is your first attempt at half-tone work, let us assure you that the entire job is creditable to you in every respect, for the work is up to that done by many first-class pressmen with better facilities. The half-tones are all well brought out, and were it not for slight specks here and there on the plates, doubtless caused by the damp weather, the entire job might rank much higher than a "good" piece of presswork.

ROLLERS "BURNING UP."-B. F. L., of Washington, D. C., sends the following queries: "Please inform us how to prevent rollers from burning up when running a small form in center of bed, when press is running at a high rate of speed. We were running a job of letter-heads in bronzeblue on a demy sheet, and we had great trouble with rollers running down; and also when rollers are run down, what is the best thing to clean the composition off the rollersunderstanding, now, that the rollers were set as fine as they could be?" Answer .- The distribution and natural tenacity of bronze-blue, when running at a high speed, is very hard on composition rollers, especially if these are new and the weather damp or sultry. The danger of heating up is constant, by reason of the nature of the blue pigment and linseed varnish composing the ink. A very small bit of lard or vaseline mixed into the ink at the start would aid the rollers very much, without deteriorating the color. If old or well-seasoned rollers had been used, it is probable the heating up would not have occurred. When presses are run at a high rate of speed, especially in summer, the pressman

should make provision to change the rollers at proper times. Don't expect composition rollers to be above the possibilities of exacting conditions. Turpentine, coal oil, etc., are suitable for cleaning off rollers. If you want to skin off the composition from the roller stocks, then use a knife to separate and pull it off by hand.

CHROMATIC COLOR WORK .- H. S. R., of Moline, Illinois, writes: "Can you give me an explanation of the method of doing chromatic color work, the kind of ink to use, and if the shades of color are brought out with the make-ready, or are they made so in the plates - that all that is necessary is to make the plates ready just like any ordinary half-tone? Answer .- Well ground and pure colors that are mixed in a "short" linseed oil varnish are best for chromatic printing. Any first-class ink manufacturer knows what to supply for such work when a request is made for such colors. The plates must be engraved so as to show the different tones and color combinations as well. The make-ready can add to the artistic results desired, but only partly, because that which does not appear on the printing surface cannot be produced from vagueness. The plates are to be treated almost similarly to ordinary half-tone or other engraved

WASHING MAIL LISTS .- A. J. L. K., of Bear Lake, Michigan, writes: "Will you kindly inform me what is the best way to clean mail lists? I have the lists on 30-inch galleys and use a Mustang mailer. Benzine does not clean the type thoroughly, and every few weeks I loosen the galleys and wash them with lye, but this swells the reglets and makes trouble. I have seen glycerin and machine oil recommended for occasional use, but have not had any satisfactory results with these things." Answer .- Where wooden reglets are used for spacing out lists, there will be less or more trouble when using benzine and lye; metal slugs are preferable to reglets. Refined petroleum, used sparingly, on a good soft brush, will be found better than benzine. This oil sinks into the reglets and makes them, to a degree, waterproof; therefore, if the galleys are occasionally washed off with a little weak lye and a stiff brush, there can be but small danger of harm to the wood. "Tarcolin," a printers' ink annihilator, which is a combination of distillations from coal tar and wood tar, chemically purified and emolliated with the active properties of albolin and glycerin, is now on the market to prevent gum from forming on type. It is spoken of highly as a type cleanser.

ABOUT WHITE INK ON BLACK CARDBOARD. - R. H. G., of Lincoln, Nebraska, has encountered reverses in connection with white ink printed on black cards. We wrote for sample of the ink, believing the trouble arose from the ink not being suitable for the stock used. A sample of the article was sent to us for examination. Regarding the difficulty encountered the correspondent writes: "You answered my letter in July in regard to white ink on black board. I inclose several of the cards to let you see for yourself. It is a common mystery to all the printers here in Lincoln. Some say that there is oil in the surface of the card stock; others say something else. We have tried different white inks, plain; also with Japan drier, copal, opal. and damar varnishes, inkoleum, shellac, etc., but cannot get the white ink through the surface of the card. The ink seems to dry, but it rubs off." Answer .- The sample of ink sent to us has the fault complained of, although it seems to work free and cover well. The slightest touch is almost sufficient to rub off the printing done with it. It is evident to us that this grade of white is not desirable, because it is dangerous to stock, time and reputation, when used as a single color, but it can be used in making good-working tints when strengthened up with No. 2 linseed-oil varnish. We have mixed up the sample of ink sent us with a few drops of boiled linseed oil and copal varnish, and applied

this to some of the black cardboard also sent, and find that the ink holds on as firmly as "death does to a dead nigger." We have found that when working white ink with glycerin composition rollers during damp or humid weather that the ink will invariably rub off. Try some first-class inkmaker's zinc-white ink.

INKS PULLING ON JOB PRESSES .- H. B. H., of Boston, Massachusetts, writes: "I would like to know of some remedy to prevent ink from 'pulling' on job presses, or as some term it 'peeling,' from stock of a calendered or coated nature?" Answer.-This query has received considerable attention already. It is impossible to suggest a "cure-all" remedy for the good, indifferent and bad stock sent into the printeries of the entire country. We have handled card and enameled paper stock that no human agency could prevent the ink from pulling off the coating! Others, again, have to contend against cold pressrooms in winter as well as inferior stock and stiff-bodied inks - all of which are very trying to the pressman, especially those employed on platen job presses. Various remedies might be suggested under such circumstances, such as a small piece of vaseline, lard or a few drops of paraffin oil, which must be well mixed into the color. We have been informed that some employers deny their pressmen this almost infinitesimal outlay to produce economic and good results; of such what will be expected when we recommend that perforated gas pipes be so arranged that they can be applied to the fountains and ink disks on job presses during cold mornings and days in winter? Yet this is another remedy.

Hot-Press Printing .- C. M. B., of Sellersville, Pennsylvania, has sent a copy of a label printed intaglio on ribbed paper, the lettering appearing in gold leaf, regarding which he says: "As I am a reader of your valuable journal, I have often searched its pages for information how to do hot-press work, but have not yet been gratified. Will you kindly put me in a way to obtain this information." Answer .- The way to do such work is easy, provided you have the necessary facilities. A printing or an embossing press that has steam chambers or "blank" behind the bed or form receptacle is all-important. Next you will require metal forms of what you want to print. These may be plates made of steel, brass, etc., or thick electrotypes for small editions. The Universal or Colt's Armory embossing presses are made suitable to execute hot presswork. The first printing (for there are two on this sample), which is done with a gold size made for the purpose, may be performed on the ordinary platen printing press; the gold leaf is then carefully and economically laid over the printed surface, and pressed on the same with the hand and a piece of smooth paper. After this has "set" a couple of minutes, it is taken and put through the hot press, which flattens out and presses into the stock the gold leaf. The following day the surplus leaf is brushed off with old pieces of soft silk or cotton batting. Of course, perfect register must be calculated on, and to this end it is necessary that the gauges on the printing press and on the hot press be exactly located. A hard impression on the hot form is required; the tympan to be prepared of papier-maché, or other yielding substance, such as gutta-percha or vulcanized sheet rubber. There are other details which experience alone can suggest.

DO NOT STOP MY SUBSCRIPTION.

I now take a number of journals pertaining to the "art preservative," but none of them will compare with The INLAND PRINTER from any standpoint. Please do not stop my subscription at expiration, but "rap me up," as I wish to keep my files complete.—Huntley S. Turner, Job Printer, Ayer, Massachusetts.

PROOFROOM NOTES AND OUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

BOOK MAKE-UP .- P. C. A., Boston, Massachusetts, writes: "Owing to difference of opinion of various authors and publishers, would respectfully ask you to give a decision regarding the following points on the make-up of a book: Arrangement and order of - Title, copyright, index, contents, dedication, preface, introduction, frontispiece, errata, text, list of illustrations. Points of make-up .-Should title-page line with running title of book, or be dropped? If dropped, how much? (Have noticed that in nearly all books it lines with title line and bottom seldom comes down to bottom of text-page - why is it?) Should 'finis' be placed at end of text proper, or at end of entire book? In page of say 23 by 40 picas of 10-point, what is the correct sinkage for chapter headings? What is correct length of page of 10-point set with 23 pica leads? Is there any rule for arriving at length of page on basis of width of matter?" Answer .- The right order is - Frontispiece, title, copyright, dedication, preface, contents, list of illustrations, errata, introduction, text, index. If an author or publisher chooses a different arrangement, though, why not let him have it? A title-page should be full length. The shortening mentioned has not been noticed by the editor, and he can give no reason for it. "Finis" is little used now, but if used the editor's personal preference of position would be at the end of the text. There is no absolute rule for either position. Chapter-headings in pages of the size mentioned are generally sunk about ten lines, but here again there is no fixed rule. The question about length of page is not quite clear. Does "set with 23 pica leads" mean 23 pica ems wide? If so, the dimensions in another question seem about in right proportion, though some pages are longer and some shorter; there is no rule but a general one that margins should be about equal. We hope to publish an article, or a series of articles, on these matters before long, when the points in question may be considered more fully.

WHEN TO CAPITALIZE .- "Subscriber," Chicago Lawn, Illinois, asks: "When should the words state, national, government, and legislature be capitalized? Does the interrogation-point necessarily close a sentence, and should the word following it begin with a capital letter?" Answer .-Many people never capitalize the words mentioned, because they do not think they are proper nouns. This is a thoughtless conclusion, though, for in certain uses each of the words is really a proper noun. Proper nouns are not necessarily names of persons or places. A proper noun is one that names something as particularly distinguished by the name used, even if that name is primarily a common noun. As applied to one of the United States the word State should always be capitalized, whether definite (the State) or indefinite (a State), but not in any other application. The capital letter marks the fact that one of these States is meant. The principle is the same that leads to capitalizing Union for the whole body of States. National should never be capitalized except as part of a proper name, as of a body of people, as the National Democratic party, or anything similar, as the National Hotel. Government should be capitalized when it is definitely used as personifying the governing authorities of a country, as in saying that the Government did anything. Likewise other such words should be so treated, as the Administration, the Cabinet, etc. Legislature should be capitalized when it refers to a body of

which the word is the actual official name, as it is of most of the Legislatures of these States. Others like it are Congress, Diet, Chamber of Deputies, Parliament, Conference (of the Methodist Church), all of which are primarily common nouns, and should not be capitalized except in the really particular uses. The interrogation-point does not necessarily close a sentence, as two or more questions may be connected by a conjunction, as they frequently are in the Bible. Beginning the following word with a capital letter makes that word begin a sentence. A complete question, also, may be given inside of a sentence that is incomplete without some words following. Particular cases must be settled independently.

WIFE AND WIDOW AGAIN .- G. S., Pittsburg, Pennsylvania, writes: "I note that your dictum as to 'Wife or Widow?' in the July number of THE INLAND PRINTER has got you into 'hot water.' It is an ungrateful task to pose as Pope in the dark and devious region of English orthography and grammar. As you invite opinions from those who favor wife,' let me give my view of the case: Usage favors 'widow' when the woman relict is spoken of; 'husband,' when the man relict is spoken of; and gives unvarying sanction to 'children,' when the orphans are spoken of. All three cases are frequently illustrated in public prints; and your statement in regard to 'widower' or 'husband?'-namely, that 'people do not say either'-leads me to believe that obituaries are not in the line of your favorite reading. So much for usage. The usage is inconsistent, we admit; but one can not expect the people who make usage to measure all their expressions by the metewand of logic. The coin of language comes from many mints-yes, and is made of many metals. As to the correct version, I must unqualifiedly give my adherence to 'wife,' husband,' and 'children,' rather than 'widow,' 'widower,' and 'orphans.' The question is one of logic, not of grammar. A man can not leave a widow unless he has married a widow. She remains his wife even after his death. If we wish to denote her, we still call her the man's 'wife'; if we wish to connote the fact that her husband is dead, we use the more intensive term 'widow.' Her relations to him are not changed: she still speaks of him as her 'husband,' and to be the widow of a husband is a contradiction in terms. Hence, the term 'widow' should only be used when we wish to add to the notion that she is his wife, the other notion that he is dead. I trust I have made the vexed problem clear. Either usage is correct in certain cases, but in the clause, 'He leaves a widow,' 'widow' is wrongly used. The statement that he 'died and left her' makes the term 'widow' unnecessary and redundant, and therefore incorrect. Allow me in closing to express my admiration for your excellent comments upon matters typographical, and specially for your books on compounds. Doubtless you are familiar with Richard Grant White's views on this latter subject, as posited in 'Every-Day English.' Permit me to congratulate you upon having given a more lucid and logical exposition than even his books afford." Answer .- The "hot water" seems to be merely an evidence of the fact, well known in the beginning, that some people like the use of one of the words in question, and some prefer the other. "Posing as Pope" is far from the intention in making these notes. Nothing of the sort could be done without the expression of personal opinion, and the endeavor is always to make that opinion the result of careful consideration from all points of view. Such was the process in determining that "widow" is better than "wife" for the expression inquired about. It does not seem likely that many widows will consider themselves as being the wives of dead husbands just the same as they were of the living ones, especially if they wish to marry again. The logic of the letter does not make its argument clear enough for the "Pope" to be converted. His best judgment will still force him to prefer "widow."

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed to this office, flat.

PAUL D. NEFF, of the *Pioneer Press* jobrooms, St. Paul, Minnesota, under date of August 6, says: "I notice in this issue of The Inland Printer samples of work which I did not think up-to-date, but were without comment. I send you, by separate inclosure, a few samples and proofs, taken at random from my drawer. Please comment on same." The samples referred to are, as a whole, very good, and show unmistakable evidence of artistic skill and ability. The best thing in the samples is the cover page of the report to the Duluth Board of Trade (No. 1),

which we reproduce reduced one-half. This is an exceptionally good piece of composition. One characteristic of Mr. Neff's work is the use he

ANNUAL REPORT TO THE

Duluth

BOARD

OF

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No. 1.

makes of border. Borders, as a rule, are dangerous articles in the hands of most printers, and like the little boy who was handling the gun, didn't know it was loaded until it had killed his

companion, neither does the average printer know the border is dangerous until it has "killed" his job. But Mr. Neff does not injure his work by their use, but rather improves it. The next best specimen is the pamphlet cover of "The Two Finest in the World." Ranking close to the above is the cover of "The Maple Leaf Quarterly." The cover of the "Proceedings of the Grand Commandery, K. T., of Minnesota," while the rulework execution is admirable, and from a printer's standpoint is faultless, yet it is not "up-to-date" and bears unmistakable evidence of a great deal of labor, and the chances are that the price received for the job did not warrant the outlay of time required to do the work. The cover for the "Manual of the House of Hope Presbyterian Church" would be faultless were it not for the error he makes in the use of fleur de lis ornaments. When these ornaments are turned sideways they are meaningless. Never use them except right side up. The Finch,

Van Slyck & Young Company announcement would have been much better had it not been for the too copious use of ornaments in the make-up of the Tudor Black initial. In the title-page of "The Care of Insane Outside of Hospitals" no ornamentation at all should have been used. The topic suggested should exclude ornamentation. In the announcement of the Pioneer Fuel Company it would have been better, in the open corner of border, to have used black type instead of outline. Otherwise it is good. We are glad to get these specimens, and suggest that Mr. Neff send us the next ones printed on white paper with black ink.

BEN F. CORDAY, Cleveland, Ohio.—You have good ideas about artistic display in advertisements of the programme order, as we judge the specimens you sent us are. Societies, clubs, and like organizations, having an entertainment to



No. 2.



No. 3.

give, generally get up programmes and go from office to office for bids, and the usual rule is that the work is taken at a very low price, and the society, in nine cases out of ten, gets all the money, and the printer the "glory." These ads. should always, in a case of this kind, be rushed, and no more time be consumed than will give the work a neat appearance. There are three of your ads. that bear the appearance of being "time-takers." We will reproduce one of these ads., and set another in contrast to show that it was not necessary to go to the labor you evidently did. In the Harrison & Harrison ad. (No. 2) the firm name set diagonally did not materially aid in effectiveness. It could have been made to stand out just as prominently, if displayed as shown in No. 3. There are two other faults in this ad. Their business should have been more prominently displayed. Ads. like No. 2 take time in their justification. They frequently get on a "twist," and not only take up the

time of the compositor and make-up, but also cause delay in the pressroom from the liability of quads, leads and spaces working up. In the Friedman & Rosenan ad. the same fault can be found as in No. 2. The other ad. referred to is that of Mulligan Brothers. Nos. 4 and 5 are first-class, artistic, harmonious, well-displayed ads., and are not time-eaters. Send us some of your commercial work.

E. E. C .- One of the main faults in your display work is that you use entirely too large body type for the reading small, light-face type. You deserve credit for employing your spare time in the jobroom, setting practice jobs. Keep at it and study, and success will be yours. Don't be afraid to send your specimens for review.

GEORGE K .- You ask whether or not presswork is going to aid you in becoming a printer. Yes. Any work that you may do in the pressroom at odd times will help wonderfully to make you a good all-round printer. It is your duty to grasp any opportunity that will broaden your knowledge.

> EVERETT H .- No. We would not advise you to spend time as an apprentice in twisting brass rule. Pay attention to type display, balance, harmony in the use of type faces, and you will

PROPRIETOR .- You will find that your work will have a better appearance should you follow the rule of buying your type in series. The habit of buying a font of this and a font of that is a bad policy and is hardly conducive to harmony of arrangement or speed in your jobroom.

Your Order, Suits \$25.00. find it more profitable.

VALENTINE

..ARBITER OF MEN'S FASHIONS..

EXCLUSIVE DESIGNS WITH ARTISTIC WORKHANSHIP AT REASONABLE PRICES.

15 S. High Street,

FARE DEDUCTED.

Full Dress and

-Riding Habits

a Specialty. . . .

COLUMBUS, OHIO,

No. 4.

matter portions. It forces you to set it solid and crowd the display and reading matter together. Let daylight into your work and set the reading matter in smaller type of a light face that will at least bear leading. Light face for reading matter should be the rule when a light-face type is used for display lines.

WILLIAM P. O'HOLLORON, Adams, Massachusetts.- We are always glad to give advice on anything pertaining to

jobwork and composition in this department to all who seek same. Let us state here and now, for your benefit, as well as others', that it is not our purpose to "roast" anyone who makes honest effort. No one person knows it all. A single purpose is aimed at-to show the good and bad points in composition, with the sincere wish to aid all to become better printers. As regards your note-head, it is too crowded. The side panels should have been set in a small (nonpareil) light-face type, and if you were going to underline the words the type should have a very small shoulder. No attempt should be made at underscoring Condensed 10-point De Vinne, where the space is so limited that it crowds the rule to the top of the next line and gives it the appearance of belonging to the lower line, instead of the upper. Another thing in this connection is that the rule used for underscoring should never extend be-

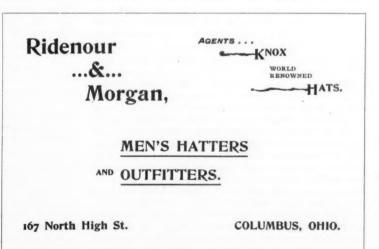
yond the word or words intended to be underlined. Try the same job again and see if you cannot improve it by following these suggestions. Set panels in light-face nonpareil with lines flush to left; leave off the border; don't use the ornament; set proprietor's name and address in

TO MOUNT DRAWINGS ON CLOTH.

The linen or calico is first stretched by tacking it tightly on a frame or stretcher. It is then thoroughly coated with strong size, and left until nearly dry. The sheet of paper to be mounted requires to be well covered with paste; this will be best if done twice, leaving

the first coat about ten minutes to soak into the paper. After applying the second coat, place the paper on the linen and dab it all over with a clean cloth. Cut off when thoroughly dry .- Scientific American.

Social manners have an influence upon the cash box. People, especially the disagreeable, enjoy sunny natures, and it is a big lever in the hand to be able to throw in good



No. 5.

manners, cheerful words, and an animating countenance. Employes and letters, even the atmosphere of a business house, possess the individuality of the source of control. Customers are influenced by these forces more than by some things which call for frequent cash payment.-S. O. E. R.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

THE INVENTOR OF ZINCOGRAPHY.—This last is the proper term for all methods of photo-engraving on zinc in relief. The inventor of the process was, likely, Sir Henry James, of England. In those days (1859) the design was transferred to the zinc from a photo-lithographic transfer, and not printed direct from a reversed negative as is now done.

An Explosive Compound of Silver.—D. T., Denver, Colorado, writes: "My druggist says that I must not evaporate my silver bath or I am sure to blow myself up. How is it the book on photo-engraving I have tells me I must? Is there any danger in it?" Answer.—There were formerly many fatal explosions, the result of photographers evaporating their silver baths. In those days a very strongly acidified silver bath was used. This was poured into the evaporating dish and rendered alkaline with aqua ammonia, a combination which on evaporation produced fulminate of silver, a most violent explosive. If you will follow the instructions you have and avoid the dangerous one indicated here you will be safe.

A REPLY TO AN ESTEEMED CONTEMPORARY .- The Process Photogram, of London, asks: "Why in the world need Rupert Smith, 20 Leopold place, Edinburgh, Scotland, write as follows to THE INLAND PRINTER? 'Will you favor me through the medium of THE INLAND PRINTER with the name of a good house (American) to obtain wood cuts suitable for illustrating catalogues for seedsmen and nurserymen.' Possibly some of our readers may be able to show Mr. Smith samples and prices that will be satisfactory to him, without the necessity of sending to America." Answer .- No, my dear Photogram, your readers will not be able to accommodate the discriminating Mr. Smith. You should commend his effort to improve the cuts even in catalogues. You have been for years justly extolling the superiority of American engraving and printing. In the same number that you criticise the enterprise of Mr. Smith, can be found, on page 148, this sentence: "At present there are not many British firms that turn out really good vignettes and scarcely any that produce them to be compared to those turned out by the American process houses." All of which proves both your and Mr. Smith's discernment and good judgment.

RECTILINEAR OR ANASTIGMAT LENSES FOR PROCESS WORK .- Carl Weber, New York, among other queries, wants to know the best lens for process work and what is the difference between rectilinear and anastigmat lenses. He has an opportunity to purchase an aplanatic lens secondhand and wants to learn how it differs from others. Answer. -A rectilinear lens is one supposed to be corrected for spherical aberration, and therefore should give parallel lines without distortion. An anastigmat lens is a rectilinear lens possessing sharpness of focus over a very large field, with a large diaphragm. In my experience where I had rapid rectilinear lenses in use I introduced anastigmat ones, but I could not get the operators to see any advantage in the newer lenses over the ones they had been accustomed to. In purchasing a new lens an anastigmat will undoubtedly be most satisfactory, but many of the older rectilinear lenses are still unexcelled for process work. No lens, however, should be purchased without the privilege of testing it. Aplanatic is another name given to a lens corrected for spherical aberration; like antiplanat, apochromat, euroscope and orthoscope, it is one of many titles chosen by lensmakers as trade-marks to distinguish their objectives.

Notwithstanding these different titles and the strong points of difference in their construction, all of the above makes of lenses can be used in process photography; their relative merits or drawbacks can only be determined by testing each individual lens for the purpose for which it is intended to be used.

THE THREE-COLOR PROCESS ON "TRUTH."-The great improvement in the colored pictures in the weekly publication Truth is the subject of an inquiry from a lithographer in Cincinnati, who is desirous of knowing if it is not due to the use of the three-color process. By a coincidence, it is not long since I made a friendly call on Mr. Charles Eddy, of the firm that prints Truth. I expressed a desire to visit their works, but Mr. Eddy said that the results obtained in Truth had cost them years of experiment and they had a strict rule forbidding visitors to see any portion of the work done. There is nothing mysterious about the work on Truth, however. The drawings in the first place are water or oil color paintings by the best colorists to be found. An orthochromatic negative as well as three-color negatives are made in reverse of these paintings, and from these half-tone negatives are made and printed direct on stones. The pictures under consideration show that the best three-color results are not obtained, neither is the half-tone screen turned so as to always escape "pattern." Still these defects are overcome by the skillful work of the lithographers in scraping in high lights and adding pen stipple and solids where necessary. The final effects are very stunning. There is nothing about the method that other lithographic houses could not adopt if they but employ a competent three-color worker and give him the proper originals and assistance. They will all be obliged to come to it later, and in the future procession those who apply the three-color process first in their business will be found in the lead.

REVISE THE COPYRIGHT LAW .- The writer has several times called attention to the flaw in the present copyright law and the injury it has done the engraving business. By the omission of the words "engraving, cut and print," all engraving of the higher grades or any engraving for books and publications that is not of a positively newsy nature, is now being engraved in Europe, brought to this country and protected by American copyright. In a recent article I have shown more specifically the injustice done engravers by the present law, and it has at last awakened them to one of the chief causes for the decline in their business. The executive board of the Engraver's Union of New York has expressed its gratitude for my agitation of the matter by sending a vote of thanks: while Mr. Oscar E. Binner, who is engaged in organizing the engravers of this whole country, brought this matter before the photo-engravers of Chicago at their last monthly meeting. Every engraver should get a copy of the present copyright law and acquaint himself with its failure to protect him. The subject will be noticed in this department again.

"MUTILATION BY ENGRAVERS."- The editorial with this heading on page 42 of the October Inland Printer should be set in double great primer, or even canon, and printed as a poster to hang in the workrooms of photo-engravers everywhere. The following extracts - the first and last sentences of this editorial - are worth remembering: "No one who has much to do with ordering process work can have failed to remark the general disregard which engravers seem to have respecting the condition in which the original copy is returned to the customer. This fault is not the fault alone of the cheap houses. It is prevalent among the best engravers, and is as unnecessary as it is annoying." There is no excuse for this soiling of copy on the part of photo-engravers. One way to avoid the mutilation of valuable copy would be to keep it wrapped up in paper, with an opening, the size of the picture proper, cut in the wrapper

like a flap, to bend back when photographing or consulting the picture during the progress of engraving. As to driving tacks in a valuable drawing—any engraver who cannot devise means of securing copy to a board without driving spikes through it had better go out of the business at once, for he will eventually drive away all his trade anyway.

LITHOGRAPHING BOOK PAGES WITHOUT PHOTOGRAPHY. John Alden, of New York, says he has been approached by an inventor who has a method of reproducing books by lithography without using photography, and wants to know if the idea is a new one. Answer .- The idea is not new, though this inventor may have an original method of doing it. In 1882 there was an endeavor to introduce the "Mague" process into this country which claimed to accomplish this very purpose. I saw the "Mague" process worked, and, though the method was kept a secret, I judged the procedure to be about like this: A page of printed matter was floated face up on a solution of potash-or common yellow soap would do. When the potash soaks through the paper it softens the ink, and when this is accomplished it is only necessary to turn the page of printed matter face down on a clean lithographic stone and treat it as a lithographic transfer. It took great skill on the part of a lithographer to roll up a "Mague" transfer, and it always looked smudgy. If one wants to see how type can be reproduced by photolithography, it is only necessary to examine the typework on the Patent Office Gazette.

ORTHOCHROMATIC PLATES.—Some recent comparative tests I made of ten brands of dry plates will be of interest to all three-color process workers. My object was to find the sensitiveness of the various plates in the market to the seven colors: yellow, orange, blue, green, red and violet.

TABLE SHOWING THE ORTHOCHROMATIC PROPERTIES OF VARIOUS BRANDS OF PLATES WHEN USED WITHOUT COLOR SCREENS.

		1	2	3	4	5	6			
	The Proper Color Values	Y		0	BG	R	v			
-	Cramer's Slow Isochro- matic	Y		0	В	G	RV	21	oints	incorrect
4.	Cramer's Medium Isochro- matic	В	Y		v	GO	R	10	66	66
3.	Forbes' Orthochromatic		Ŷ	V	0	G	R	10	66	6.6
4.	Carbutt's Orthochromatic Wuestner's Orthochro-		v	Ÿ	0	G	R	12	64	66
	matic	В	V	Y	0	G	R	12	66	66
6.	Lumière's Series B		V		YO	GR		12	64	44
	Eastman's Rapid		V		YO	G	R	13	66	44
	Cramer's Banner			V	Y	OG	R	13	66	66
	Seed's Sens 26			v		YOG	R	14	44	66
	Hammer Extra Fast			v		YOG	R	14	64	64

In the table herewith the capital letters are the initials of the names of the seven (Prang's) standard colors used. The first line shows the order in which the various colors should affect the sensitive plate if they were truly orthochromatic. Yellow, the lightest color, should photograph first, while violet, being the darkest color, should photograph last. The order in which the colors do operate on the different plates is graphically shown by the chart. It will be seen there is no perfect orthochromatic plate for use without a color screen. The first plate mentioned in the table is the one most sensitive to yellow, the second to green, No. 6 to the red, while all the others are most sensitive to the blue.

AMBIGUOUS.

A story is going the rounds of a young couple who attended a lecture in Marshall recently. When the collection was being taken up the young man commenced fishing in his pocket for a dime. His face expressed his embarrassment as he hoarsely whispered, "I guess I haven't a cent. I changed my pants." The young lady who had been examining the unknown regions of a woman's dress for her purse, turned a pink color and said: "I'm in the same fix."—
Concord Independent.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY J. F. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

BOOKS ON ELECTROTYPING.—The F. Company, of Wisconsin, asks for complete works on the subject of electrotyping. Answer.—There is not in the market any book which contains a description of the latest practices and machines used in electrotyping. The back numbers of this journal contain very complete practical and up-to-date information on the subject. The following named books are as good as any I know of: "Electro Deposition," by A. Watt, price, \$3.50; "The Practical Electrotyper, by Brunor, price, \$10; "Electrotyping," by J. W. Urquhart, price, \$2. These books may be ordered at the office of The Inland Printer.

SHORTENING OF LEADS USED IN STEREOTYPING .- The following extract from a letter recently received from Nebraska indicates that others besides C. W. D. have had trouble by the shrinking or shortening of leads: "While writing I will take the opportunity of calling your attention to your article about leads shortening in stereotyping, which appears on page 550. I have been a printer about forty-four years, and for the last twenty years have had stereotyped thousands of book pages. The result has been that in this office a font of leads becomes too short for the measure for which it was originally intended, and has to be reduced one pica in length. For instance, a font of 25 picas in length has to be cut down to 24 picas, and a new font of 25's put in its place. After a time the 24's have to be cut down to 23's and so on. It is a great nuisance, and as soon as we can afford it we intend to buy "brass leads." I have an idea, which if you care about, I will expatiate on at some future time." Answer. - No definite information regarding the shortening mentioned has come to this office since the publication of the article on page 550. It is hoped that the gentleman will communicate his idea in regard to the matter. If the cause of the trouble can be determined it may assist in the discovery of a remedy. It would be interesting to know whether the leads changed in width or thickness as well as in length.

ENCRUSTED TYPE. - W. N. G., of Virginia, writes: "As a subscriber of many years standing I take the liberty of writing to you for advice in a matter that I have failed to get the other parties interested to do anything about. Three years ago I bought a lot of type from two years ago I noticed that it was becoming very unserviceable from corrosion on it, and wrote to them about it. They did not seem to know what was the matter, and then I wrote to a number of experts. The gist of the replies was that it was very bad metal, and that only type from had been known to do this way. I have written to them several times, and can get no satisfaction. I inclose you a sample of the type and of a font that was bought in 1872. Neither of these have been out of the cases or used in any way. The 1872 type, as you will see, is as good as when it was first made, and the other entirely unfit for use. What shall I do in the premises?" Answer .- The type bought in 1872 is slightly corroded, while that bought in 1893 is so much corroded and covered by oxide crust as to be entirely ruined. A chemical analysis of the incrustation demonstrates it to be composed of metallic oxides, principally of lead and antimony. The cause of oxidation is not evident. I recently heard of some type which was in an office in which there was a slight fire; the heat was not sufficient to melt the type, but it was oxidized to such an extent as to be

unserviceable. It may be that your type has been exposed to sufficient heat to cause the trouble; that perhaps the ingredients of the 1893 type were more easily acted upon than those in the 1872 type, which, by the way, I notice is from a different foundry. I cannot advise you what to do. You have had the type so long that unless the makers are disposed to exchange for new type I do not suppose you can do anything but sell your type as old metal and buy new. Any attempt to compel the type founder to refund your money would result in expense and annoyance without satisfactory results.

CEMENTING OF BELTS.—It is gratifying to the conductors of any publication to read letters from those who have obtained helpful suggestions from its columns. It would require a large amount of space to print all the pleasant communications received at this office; some of the letters contain valuable suggestions. The following selection refers to a matter of considerable importance to all who use belts:

A. H. Mc Quilkin, Esq.: FREEPORT, ILL., August 31, 1896.

DEAR SIR,—Some time ago I read a correspondence in THE INLAND PRINTER regarding the cementing of belts. Having since given this method of adjusting of belts a thorough trial I find it to be all that was claimed for it. It is by far the neatest, most economical and best working method of fastening a belt.

There is one great objection I find in it, though, that is in securing the belt cement. This we are able to get only in 1-pound cans, making altogether too much to be used at one time and consequently running great risk of having the greater portion of the same spoiling on your hands, as was the case with the lot we tried. We probably used two ounces, the balance went to waste. It mildewed and soured during the summer months. I would make a suggestion that the fraternity urge the manufacturers to put this up in ½-ounce or 1-ounce packages, well sealed to keep the same from spoiling. Or I should be pleased to have some of the brother pressmen make a suggestion as regards the keeping of the same. The matter, it appears to me, should certainly be looked up, as it is a great saving in belts, besides giving a more uniform power. I am positive that if a pressman gives this method of fastening belts a fair trial, he will not want to go back to the old way of lacing or fastening his belts with fasteners.

Hoping this matter will be taken up and urged to have this cement put up in small packages suitable for one or two belts, I am,

Truly yours, A. F. WAGNER.

Answer.—I have always bought belt cement in solid form, same as glue, and melt it in an ordinary glue kettle, adding water as may be deemed necessary to make it of proper consistency. I have never lost any by souring or molding. I have not experienced any difficulty in obtaining cement and understood that it could be had from any beltmaker, as all must use it. Your suggestion in regard to having the cement placed on the market in convenient packages has been mentioned to a prominent firm and it is quite likely that in a short time the article will be for sale in quantity to meet the demand.

PRINTING FROM NICKEL .- Mr. William P. Smith, superintendent of the electrotype foundry of the Government Printing Office, has perfected a method of taking an impression from a plate on hard rubber or vulcanite, reproducing to the fullest extent all the details of the engraving, and then coating the surface of this compound with nickel. In conversation with a correspondent of The Inland Printer Mr. Smith said: "In many processes now in vogue for the reproduction in wax of fine engravings or sound records, it has been found that there is a loss from the sharpness of the original by molding the same in wax and depositing a shell of metal, say copper, by a current of electricity produced by a dynamo or other source of electricity. By my process I overcome this defect, and am enabled to deposit nickel on the nonconducting substance and obtain an exact facsimile of the design or subject matter with all the fineness and sharpness of lines, dots and impressions that are found in the original; at the same time, the nickel forms a hard matrix, from which copies may be readily obtained with great nicety. In carrying out my invention, I take a sheet of

suitable material-for instance, hard rubber or vulcaniteand place it in a press, to which steam or hot water is admitted through a pipe for the purpose of rendering the hard rubber soft and pliable. While the hard rubber is in a heated condition, I take the engraving, wood cut, sound record, or other form, and press it face downward upon the rubber, whereby the rubber readily takes the impress of the former. The machine is then chilled by cutting off the flow of steam or hot water and discharging what remains in the press through a pipe and opening another pipe, and admitting cold water into the press, this admission of cold water occurring while the impression is still on the mold of hard rubber, in order that any contraction of the hard rubber while chilling may take place while the impression is still on. After the hard rubber has fully cooled, it is removed from the press and placed on a metal case coated with wax or paraffin, a strip of this wax being run around the hard rubber mold to cause it to be temporarily held in the wax case. Then, by preference, I make one or more - preferably four - connections just outside of the hard rubber mold by scraping off portions of the wax to expose the metal backing of the case. When this is done, I make a pasty compound of black lead or graphite and alcohol, and I coat the wax case and the outer face of the hard rubber mold with the same, using for this purpose a fine brush, by means of which the paste is evenly distributed over the face of the said case and mold, the alcohol soon evaporating. The brushing of the black lead upon the surface of the hard rubber mold and wax case, and the subsequent removal of any particles of the lead, or the polishing of the face in a blacklead machine, will result in the face of the hard rubber mold and wax case being completely metallized, so that they will serve to take a deposit of metal as nickel. The rubber mold and wax case are then washed with a solution, which solution is then washed off with water. When this has been done, they are suspended in a vat containing the wellknown nickel solution, by means of one or more hooks on one edge of the case, engaging a rod or other means, constituting the negative pole or battery, the connection with this pole being through the metallic backing of the case. When the case with the hard rubber mold adhering to it is suspended in the vat, the current of electricity is turned on, and the nickel anode which is located in the vat opposite the metallized face of the hard rubber mold is dissolved and the metallic nickel is deposited in a thin film upon the whole of such surface and of the wax case, the deposit commencing first at the points where the electrical connection is made. namely, where the wax has been removed to expose the metal backing of the case and then gradually creeping over the entire metallized face of the hard rubber mold, the current returning through the metal backing of the case and the suspending hooks. When a sufficient amount, or shell, of nickel has been deposited upon the hard rubber mold, the mold is removed from the nickel vat and placed in a copper vat, and the shell is then completed with copper in the usual manner, producing a shell of nickel with a copper backing, to give it stiffness. When the shell has been removed, it will be found that all the fine lines, dots and other marks or impressions, have been exactly reproduced in the nickel, and with all the sharpness that is characteristic of the original; at the same time, the nickel is much harder and more durable than copper and many other metals which have been used for deposit upon other substances." Another discovery made while working out his thesis was that, by means of the operation of his solution, the rubber is a decided conductor. Frequently, in the work of the Bureau of Engraving and Printing, as in other large printing establishments, it is necessary to make several cuts of one pattern, or illustration, and right here comes another of his ingenious applications. By means of making a nickel cut instead of a copper one, a heavier, firmer, clearer and better

proof can be taken than by any other known method, except steel engraving. In conversation with the public printer in the relation to up-to-date appliances and this new invention in particular, Mr. Benedict said: "I am firmly of the opinion that the invention of Mr. Smith will produce results as far ahead of those attained by electroplates, as is the latter an advance over stereotypes. Mr. Smith's nickel plates have been used in the office for some time, and are produced after the method of making electrotypes, using a nickel solution instead. I see no reason why the Government of the United States should not have the best of all appliances, and I encourage my employes in every possible manner to perfect their methods of work. I can see no better place to do these things than in Government employ, as, naturally, the Government has more time and money to devote to such things. This has been my policy in the past, and I shall not change it. I consider Mr. Smith an eminently skilled and practical workman, and have the fullest faith in his new invention. I intend to have machines installed in my office as soon as they are completed." Mr. James T. Spackman, president of the Brooklyn Bridge Company and also president of the New York Rubber Company, has seen and admired Mr. Smith's invention, and the latter gentleman has about closed a contract with the Gramophone Company to place a nickel deposit on their rubber plates. Another ingenious device that is being used by Mr. Smith in the plating baths obviates the trouble so often encountered in electroplating. The solution used in the Bureau of Government Printing is: 1/3 water, 1/3 copper, 1/3 sulphuric acid plating solution. Naturally, the acid is the heaviest of the three; copper next, and water last; so that in a quiet bath the heavier ingredients have a tendency to sink, thus making it possible for a thicker film to form near the lower portions of the wax. At present, Mr. Smith, to remedy this, has a double pump, each cylinder being about 21/2 by 5 inches, rigged up. This furnishes air for two baths, and thus the solution is kept in a state of perpetual agitation, doing away with any danger of an uneven deposit. This current of air at present is only forced in at one corner of the tank, but Mr. Benedict has an arrangement whereby all of the solution will be thoroughly agitated.

Written for THE INLAND PRINTER.

SLUG 6 AND THE FEEDER INVENT A TYPESET-TING MACHINE.

BY LEON IVAN.

LUG 6, finding he was unable to make his income register with his expenses, incubated the idea of a typesetting machine that he believed would revolutionize the printing business and hand his name down to posterity like a big pickup. He explained his ideas to the Feeder, who approved of the idea unanimously, and agreed to go to work on its composition, fully persuaded that if it would run, Slug 6 would soon be the display head of their firm, with himself to superintend the mechanism and draw dividends, for he knew they had a phat take if they could only get an O. K. on it. The idea was to have a shelf in front of the case to lay a stick on, and a funnel to pour the type into; as each letter was dropped into the funnel, the stick was to move back a little to make room for the next. They went to work and between them constructed an apparatus out of cigar boxes and pieces of brass rule. Slug 6 did the architectural part of the composition, and the Feeder did the solid with a soldering iron. After a good deal of cutting out, overlaying and filling up, they got the machine so far advanced that they could actually use it. And, of course, it was plain as print that a compositor using both hands would naturally set twice as much type as if he used but one. Then they had to learn the trick of dropping the type into the funnel in such a manner that it would slide into the

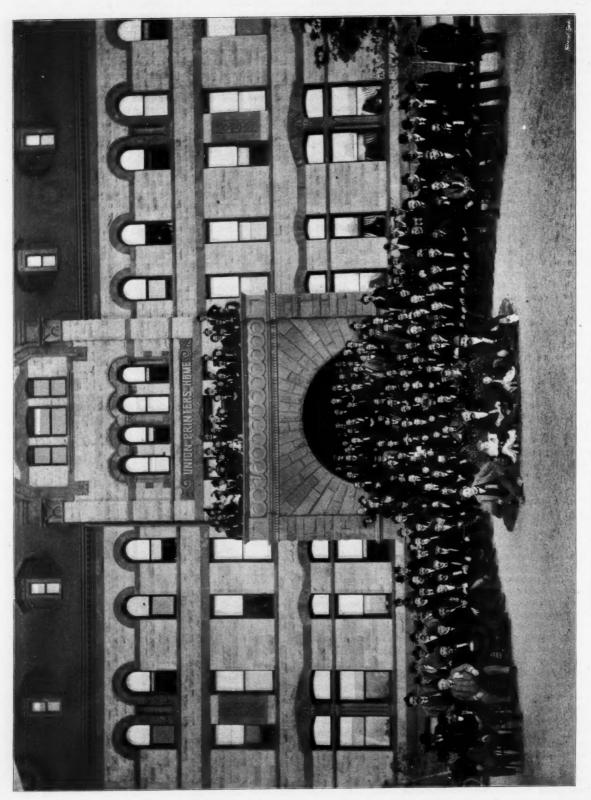
stick and stand up as if a printer had put it there. Slug 6 rescued some old long primer from the hell box, and, chalking out a case on the table, placed a handful of pi in each box to practice on. The Feeder suggested that if they had a cinder sifter to run the type through it would save distribution. Theoretically the apparatus would set nonpareil as well as pica, but the trouble was to get it to set pica or anything else, for the letters persisted in performing acrobatic feats when they should have gone straight down into the stick. The Feeder, after studying the matter, decided that it would do just as well if they poured it into the hopper with a coal shovel. Slug 6 replied that "it only wanted a hair spring attached to it." "A beer pump," said the Feeder, "would be better." And all the time Slug 6 was practicing upon it the Feeder would keep time with his foot, muttering, "Right hand to letter, left to space, swing to corners, cross over; but see copy," he exclaimed as the whole outfit went to the floor. "I think it would go better if you had a boy to hold the stick." Slug 6 was mad, but contended that it would be a fine thing to set Greek with. "If you was to hold the stick in your mouth," said the Feeder, "and set with both hands, it might work." The only way it would work right was when the type was gathered into a heap on the table in front of the machine, each hand going alternately sticking them into the hopper. Then if the type were allowed to go through onto the floor there was no hitch anywhere. But the fact that the letters for spelling a word had to come from the wrong side of the case and stand right side up militated against rapid work, even when a man used both hands and a pair of nippers. Slug 6 tried it with the case endwise, cornerwise, wrong side to, and even with two cases side by side, but with no better results. When last heard from the machine was so far advanced that the Feeder declared that by working extra hard, omitting such letters as lay on the wrong side of the case and not justifying his lines, Slug 6 could set almost as much type with it as he could without it.



"THE DAUGHTER OF THE HOME."

Mary Clark, daughter of Superintendent C. E. Clark, of the Union Printers' Home, Colorado Springs.

WE take your paper, The Inland Printer, consider it a grand journal, and think that it is worth much more than what we pay for it. We only regret one thing, and that is that we did not subscribe sooner.—William A. Bixler, Gospel Trumpet Publishing Company, Grand Junction, Michigan.



GROUP OF DELEGATES AND VISITORS, TAKEN AT THE PRINTERS' HOME, COLORADO SPRINGS, COLORADO, OCTOBER 15, 1896. FORTY-THIRD CONVENTION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

FORTY-THIRD CONVENTION OF INTERNATIONAL TYPOGRAPHICAL UNION,

THE forty-third convention of the International Typographical Union met in Durkee Hall, Colorado Springs, Colorado, on Monday, October 12, 1896. The convention was called to order at 9:30 A.M. by President G. C. Ash, of the local union, who introduced Dr. W. F. Slocum, President of Colorado College, who invoked the divine blessing. President Ash then made a brief address, introducing Mr. W. A. Platt, editor of the Gazette, who welcomed the delegates and guests on behalf of the press



JOHN W. BRAMWOOD. Secretary-Treasurer.



WILLIAM B. PRESCOTT,
President.

of Colorado Springs. President Prescott briefly replied to the several addresses and declared the convention open for business. The secretary-treasurer read the following list of delegates who were entitled to seats in the convention:

- 1. Tim Harrington, John W. Folger.
- Frank C. Curran, William D. Livezey, Thomas F. Barry.
- 3. W. B. Owens, W. H. Babb, W. R. Voiles.
- 4. J. J. Howe.
- 5. William B. Paul, Lloyd G. Jenkins.
- James J. Murphy, Eugene F. O'Rourke, John H. Maxwell, Warren C. Browne.
- 7. H. Q. Turner, H. K. Welsh.
- 8. R. M. Hyams, John Hill.
- 10. James J. Martin.
- 11. M. T. Burton.
- 12. George P. Nichols, Edward Hirsh.
- 13. David X. Coughlan, Patrick L. O'Leary.
- James Griffon, V. B. Williams, A. C. Rice, Frank Morrison.
- 17. G. G. Norris, George P. Tinker.
- 18. Thomas Nestor, Fred B. Martin.
- 20. H. W. Hayes, Theodore Perry.
- 21. John Collins, John R. Winders.
- 23. M. P. Walsh.
- 28. Carrington Viser.
- 29. M. B. Palmer.
- 30. Patrick J. Geraghty.
- 32. Charles G. Kizer.
- 39. L. S. Gibbs.
- 40. W. G. Campbell, Jr.
- 42. H. E. Guernsey, Harry S. Holcomb.
- 49. John W. Bramwood, Frank Hynes.
- 53. S. S. Hester.
- 55. Samuel G. Gosnell.
- 58. George H. Howell.
- 63. W. S. Brown.
- 64. Fred W. Ball.
- 71. D. Elwell Cook.
- 79. Oscar Howard.
- 80. J. W. Cline.
- 81. Will J. Lambert.
- 82. H. M. Robinson.
- 87. Charles G. Glass.
- 90. W. H. Mullen.

- 91. W. J. Wilson.
- 98. J. F. Lane.
- Shelby Smith, E. W. Patton, John H. O'Brien, John McCormick.
- 103. Henry J. Gottlob.
- 106. J. P. Dromgoole.
- 107. G. L. Taylor.
- 112. Jay H. Eaton.
- 115. John A. Kavanaugh.
- 117. E. E. Calhoon.
- 118. C. P. Thompson, M. E. Regan.
- 121. J. F. Kirkpatrick, J. A. Staples.
- 122. John J. Flanigan.
- 129. David Hastings.
- 132. William Mounce.
- 148. L. E. Murray.
- 154. C. G. Cook.
- 156. James L. Riland.
- 157. Frank Miller.
- 173. William M. Reilly, A. M. Butler.
- 174. D. W. Moore.
- 175. James A. Connor.
- 182. Grover Repp.
- 190. T. F. Sturgess, W. C. Turner.
- 219. George Swan.
- 227. J. W. Hogan.
- 232. O. J. Donnelly.
- 251. Gustave Weis.
- 288. O. W. Walkup.
- 304. G. W. Stubbs.
- 305. James Tole.

GERMAN-AMERICAN.

- 7. John Biedermann.
- 14. Hugo Miller.
 - STEREOTYPERS AND ELECTROTYPERS.
- 1. Daniel J. Sullivan, James J. Freel.
- 2. George W. Williams.
- 3. William A. H. Strehlow.
- 4. Joseph B. Denvir.
- 6. J. W. White.
- 13. Herman Fredrich.

MAILERS.

1. William G. Harber.

PHOTO-ENGRAVERS.

1. James Ryan.

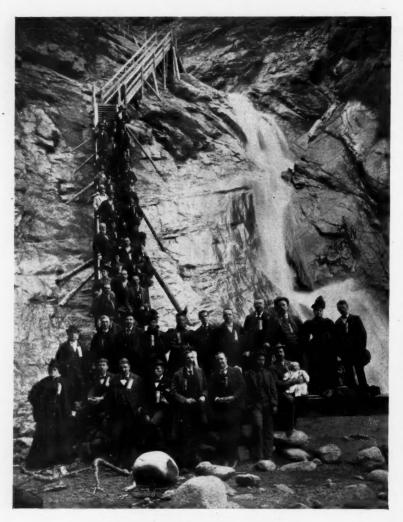
Immediately following the roll call, Delegate O'Rourke, of New York, rising to a question of privilege, offered a preamble and resolution which was unanimously adopted. The purport of the matter was incorporated in a pledge to the effect that no delegate subscribing thereto would hereafter be a member of any secret organization whose intent it was to control any action of the International or of any local union. The secret orders were referred to in the pledge as the Brotherhood, the Caxton League and the Wahnetas. The president then announced the following appointments and standing and special committees:

Mr. William H. Montgomery (Denver), reading clerk; Mr. Joseph Donnelly (Colorado Springs), messenger; Mr. M. E. Martin (Colorado Springs), sergeant-at-arms; Mr. Frank A. Kidd, of Chicago, assistant secretary.

Committee on Laws.—Messrs. Nichols (Baltimore), Winders (San Francisco), Butler (Dallas), Walkup (Galesburg), Williams (Boston, stereotypers).

Committee on Appeals.—Messrs. Nestor (Detroit), Morrison (Chicago), Guernsey (Minneapolis), Kizer (Norfolk), Ryan (photo-engravers).

Committee on Returns and Finances.—Messrs. Donnelly (Binghamton), Mullen (Richmond), Hester (Cleveland), Viser (Galveston), Fredrich (Denver, stereotypers).



GROUP AT FOOT OF SEVEN FALLS, CHEYENNE CANON

Committee on Childs-Drexel Home.—Messrs. Hastings (Hamilton), Livezey (Philadelphia), Owens (Cincinnati), Kavanaugh (Salt Lake), Sullivan (New York, stereotypers).

Committee on Subordinate Unions.—Messrs. Hyams (St. Louis), Howe (Albany), Paul (Columbus), Burton (Memphis), White (Kansas City, Missouri, stereotypers).

Committee on Miscellaneous Business.—Messrs. Lane (Brooklyn), Cook (Trenton), Dromgoole (Davenport), Martin (Detroit), Gottlob (Newark).

Committee on Officers' Reports.—Maxwell (New York), Martin (Louisville), Walsh (Milwaukee), Cline (Kansas City), Moore (Los Angeles).

Committee on Credentials.—Williams (Chicago), Norris (New Orleans), Hayes (Nashville), Ball (Lafayette), Wilson (Toronto).

Committee on Shorter Hours.—Messrs. Coughlan (Boston), Harrington (Indianapolis), Kirkpatrick (Topeka), Howell (Portland), Turner (Omaha).

Committee on Government Ownership and Control of the Telegraph.—Messrs. Smith (Washington), Lambert (Bay City), Palmer (Peoria), Galvin (Buffalo), Gibbs (Grand Rapids).

Special Committee on Machines and Typesetting Devices. Perry. (Nashville), Gosnell (Syracuse), Owens (Cincinnati), Griffon (Chicago), Tinker (New Orleans).

Special Committee on Union Labels .- Calhoon (Spring-

field, Ohio), Biedermann (New York, German), Harber (Boston, mailers), Staples (Topeka), Repp (Akron).

The officers' reports followed, which are altogether too lengthy for reproduction here.

The second day's session was occupied chiefly in hearing reports of committees and officers, and in receiving and referring resolutions and amendments to the constitution and by-laws. The final disposition of these matters occupied the balance of the week. Ignoring a flood of trifling amendments to the laws, such as are sure to be precipitated upon every convention of this kind, we will briefly review the more important measures sanctioned by the convention. Among the first recommendations made by the Committee on Laws was one for the adoption of the following amendment to the constitution, offered by Delegate Smith, of Washington:

It shall be unlawful for any member of any subordinate union of the International Typographical Union to belong to any secret organization, oath-bound or otherwise, the intent or purpose of which shall be to influence or control the legislation or the business of such local union or of the International Typographical Union, the selection or election of officers of such local or international union, or the preferred or other situations under their jurisdiction. Any member convicted of a violation of this section shall be punished by a fine of not less than twenty-five (\$25) dollars, or by suspension for not less than three months, or by both such fine and suspension, or by expulsion, in the discretion of the local union where such conviction is had, or the discretion of the International Typographical Union convention, if such conviction shall be had in such convention.

The standing of linotype machinists in composing rooms was one which provoked considerable discussion. James O'Connell, president of

the International Association of Machinists, was in attendance at the convention, looking after the interests of the members of his organization, but the action of the convention was in effect that printers should substitute machinists in taking care of machines.

On Wednesday the nomination of officers took place, the election occurring Thursday, with the following result, which was attained after more than the usual excitement, quite a formidable array of names being put forward for some of the honors:

President — William B. Prescott, 63; James Griffon, 54. Secretary-treasurer — J. Bramwood, 60; A. G. Wines, 57. The other officers elected were: First vice-president, Theodore Perry, Nashville; second vice-president, George W. Williams, Boston; third vice-president, Hugo Miller, Indianapolis.

Delegates to American Federation of Labor — Ed Hirsh, Baltimore; Daniel J. Sullivan, New York; Frank Morrison, Chicago.

Trustees for the Childs-Drexel Home for Union Printers—L. C. Shepard, Grand Rapids; James J. Dailey, Philadelphia; Thomas McCaffery, Colorado Springs; James W. White, Kansas City.

Place of next convention, Syracuse, New York.

The question of a shorter workday received its full consideration at the hands of the convention. On Thursday

the committee of five to whom the question was referred, submitted the following report, which was adopted:

Your Committee on Shorter Workday would respectfully recommend: That an assessment of one per cent be levied on the wages of all members for such time as is deemed necessary by the Executive Council, to accumulate a fund to be known as the "shorter workday fund," to be used for the purpose of inaugurating and enforcing a nine-hour workday in the book and job trade. That on the accumulation of such fund the Executive Council is instructed to fix a date on which the said nine-hour workday shall be simultaneously and universally enforced throughout the jurisdiction of the International Typographical Union.

The fund so accumulated shall remain in the possession of the several local unions subject to such provisions as the Executive Council may determine.

It is further recommended that the question of the reduction of hours of labor on daily publications be deferred for the present.

The above was amended to the extent of placing the time for the inauguration of a shorter workday in the hands of a committee of five.

A change was made in the constitution whereby the convention will hereafter be held in June, instead of October, which has been the law during the past few years.

nition of the faithful work he has done for the organization. Mr. David P. Boyer, an ex-delegate, formerly chief organizer of the International Typographical Union—and by attending this convention, making the seventh at which he has been present—was presented by President Prescott, on behalf of Mr. and Mrs. Clark, with a beautiful golden locket containing a diamond in the center. The pictures of Mr. and Mrs. Clark were on the inside of the locket. Adrian Jones, of Chicago, on behalf of some friends, presented Mr. Boyer with an old-time Indian tomahawk. With the permission of the donor the tomahawk was in turn presented to President Prescott.

PLEASURES AT THE FORTY-THIRD SESSION OF THE I. T. U. CONVENTION.

ALTHOUGH business is the principal duty of delegates at conventions of the International Typographical Union, it has always been found possible to arrange entertainments in connection with them which serve to make



INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION AT COLORADO SPRINGS.

Group at the Session on Pike's Peak, October 14, 1896. Altitude, 14,147 feet.

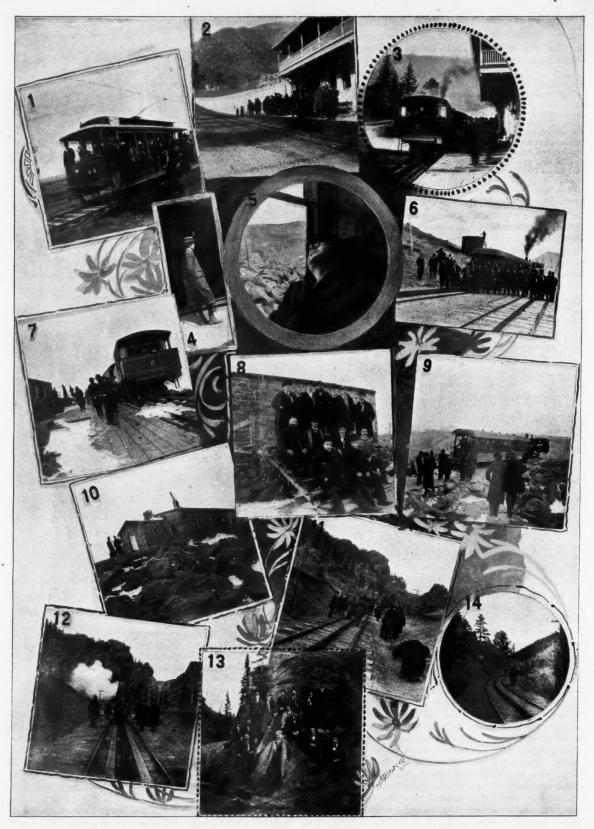
The convention closed on Saturday night, it being the opinion of many of the old-timers present that in the amount of legislation transacted a high record had been reached. The full amount of work done by the delegates cannot be seen until is shown the number of propositions, good, bad and indifferent, which were considered and finally rejected.

The closing hours of the convention were made pleasant by a number of presentations being made. To begin with, Mr. C. F. Whitmarsh, of The Inland Printer, was tendered a vote of thanks for courtesies extended. Then Delegate Ball took the platform for a few minutes and proceeded to make a number of donations. A beautiful tea set was given to Mr. McCaffery, of the local union. Mr. Martin, also of the local union, and who had served in the capacity of sergeant-at-arms during the convention, was presented with a handsome gold watch. Mr. Clark, of the Home, was given a fine carving set, and Mr. Donnelly, who has acted as messenger during the convention, was given a cash present. Mr. Ash, of the local union, was the recipient of a beautiful gold-headed cane.

Mr. Ball then, on behalf of the delegates, presented the ex-secretary, Mr. Wines, with a gold-headed cane in recog-

the work less burdensome than it would otherwise be. That delegates, ex-delegates and visitors to the forty-third session of the International Typographical Union, held at Colorado Springs, Colorado, October 12 to 17, 1896, were not only well taken care of, but entertained in princely style and shown every courtesy imaginable by the local union, no one in attendance will deny. It was more than once remarked by delegates that never had a convention been held in such a picturesquely grand city, more attention ever been shown them, or greater effort been put forth to make the visit a memorable one. In some ways it must be admitted that No. 82 had the advantage, for what city in the jurisdiction can present to expectant beholders a Cheyenne or a Williams Cañon, a Garden of the Gods, a Ute Pass, or a Pike's Peak? Some can supply the "Old Town" features, but even this part had novelties about it that were refreshing in other ways than in the usual acceptance of the term. From the time delegations began to arrive, until the departure of the last member of the organization, the committee was incessantly active in its endeavors to make everybody happy.

Messrs. Prescott and Wines, and some of the members who had been appointed on committees having work to do



INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION-REMINDERS OF THE PIKE'S PEAK TRIP.

- Break-down on the trolley line at Manitou.
 Waiting for Pike's Peak train at terminus.
 Departure of first train for the Peak.
 The man with a winter overcoat and straw hat.
 Effect of the atmosphere on one of the delegates.

- 6. Engine taking water above timber line.7. The arrival of first train at the summit.

- Group on steps at the Peak.
 Taking the train for return trip.
 The old observatory on the Peak.
 and 12. The walk down after the accident.
 Some of the walkers resting.
 A reminder of "tourist" days.

prior to the opening session, arrived early, but the majority of delegates came in on Saturday and Sunday. The headquarters were at the Alamo, this hotel providing accommodations for many of the delegates, but some were located at other hotels and boarding houses. The registry book at headquarters showed that a number of delegates were accompanied by their wives, among the names being Mrs. Bramwood, of Denver; Mrs. Brown, of Toledo; Mrs. Butler, of Dallas; Mrs. Hynes, of Denver; Mrs. Murphy, of New York; Mrs. McCormick, of Washington; Mrs. Mensing, of St. Louis; Mrs. Viser, of Galveston, and Mrs. Williams, of Chicago. Among the other ladies of the party who helped to make the entertainments enjoyable were: Mrs. Leslie, of Denver; Mrs. Whitmarsh, of Chicago; Mrs. Slack, of Denver; and Mrs. McCaffery and Mrs. Wetmore, of Colorado Springs. The presence of ladies added much to the success of the social features of the convention.

On Sunday afternoon, October 11, the local committee invited delegates and visitors on a trip to Cheyenne Cañon. Cars were taken at headquarters, and after a short ride through delightful scenery, the cañon was reached. The ascent was made by the majority on foot, but several of the party mounted burros, thereby creating considerable mirth.



THE START UP CHEVENNE CAÑON.

Some of the most incongruous combinations of rider and animal seemed to be secured - the greater the disproportion in size the more comical the effect. Our pictures present some of the party on this trip, the figures of Messrs. Williams, Murphy, O'Rourke and Heck being prominent. Ex-Delegate Kennedy, of Chicago, enjoyed the distinction of being the first man up the cañon on a burro, but owing to the swiftness of his steed the kodak failed to obtain his likeness. Delegate Walkup, of Galesburg, decided to walk up, but on invitation of Mrs. Hynes was enabled to ride down part way, her burro seeming well able to carry two. It is unfortunate that a picture of this - which would have shown the two riders faced in opposite directions, Mr. Walkup riding as one would in an observation car on the rear of a train - was not obtained. It was intended to take a group picture at the foot of the Seven Falls, but through misunderstanding the delegates scattered up the stairway, and but few are shown in our picture of this romantic spot. Many climbed only to the top of the stairways, but others went still farther, reaching the summit of Cheyenne Mountain, the location of the deserted grave of Helen Hunt Jackson, and bringing back souvenirs to add to their collections. The return to the city was made without incident of any kind to mar the pleasure of the trip.

Monday afternoon, October 12, carriages were taken in front of Durkee's hall, the meeting place of the convention, for a trip to the Garden of the Gods. Accommodations were provided for all, and this mode of locomotion seemed to be a pleasing change after the long railroad ride. The route was over the mesa, a nearly level plain, out through Glen Eyrie, and thence through the Gateway of the Garden to the beauties beyond. The drivers pointed out the various objects of interest, such as Balanced Rock, Seal and Bear, Kissing



MR. WILLIAMS AND HIS SILK HAT READY FOR THE TRIP UP THE CAÑON.

Camels, Cathedral Rocks, and many others. The return was made by way of Manitou and Colorado City.

Wednesday, October 14, was set for the trip to Pike's Peak, the party for this day including only the delegates and THE INLAND PRINTER representative, as the accommodations were limited. The tourists seemed fated to meet with a number of mishaps, and the reception which was to take place at "The Home" in the afternoon was somewhat interfered with, owing to the late return. To begin with, the electric cars conveying the party to the terminus of the cog railway had difficulty in making the run, on account of failure of the motors, and it was late before the ascent by the two trains began. The Peak was reached without mishap, stops being made at several points, which enabled the delegates to view the scenery to better advantage than in the train. Arrived at the Peak, a short session was held. The visitors then amused themselves in writing postal cards, buying souvenirs, viewing the scenery, getting lunch, etc.,



MRS. WILLIAMS AND HER BURRO.

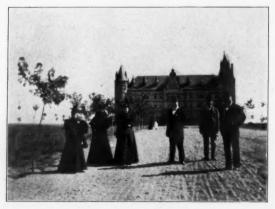
until time to return. Everybody seemed desirous of doing something to make the trip to Pike's Peak remembered, and many succeeded, for Delegates Butler and Mounce ordered coffee of the celestial in charge of the lunch counter, and either through failure to understand their order, or the fact

that the coffee had all been consumed, had set before them cups of bouillon, to which they proceeded to add sugar and milk, and drank for coffee, not knowing of their mistake until advised of it by one of the boys on the way down. Samuel J. Potter, manager of the Great Western Type Foundry, Omaha, sent an order for a Gordon press from the



MESSRS. MURPHY, O'ROURKE AND HECK IN CHEYENNE CAÑON.

Peak, and The Inland Printer representative obtained a subscription from J. L. Riland, of Aspen, Colorado, in the same high altitude. On the downward trip the first train met with an accident which might have resulted disastrously had it not been for the cool-headedness of some of the party, and the trainmen in charge. The cylinder head of the engine blew out, enveloping the car in steam and entirely obstructing the view, making it impossible to see whether a leap for life would be advisable. Many contemplated jumping, but finally decided to remain in the car. Brakes were applied and the car stopped, fortunately, upon a reasonably level portion of the road. Some of the delegates managed to board the second train, but the majority walked to the



THE UNION PRINTERS' HOME.

bottom or waited part way down until the train was sent up after discharging the other load. At the foot of the Peak one of the electric cars became unmanageable and started down the hill, dashing into one ahead in which part of the party were returning, barely giving them time to escape with their lives. Three electric cars were badly wrecked, and it was a miracle that no one was seriously hurt. Some of the delegates went immediately to the hall, where an evening session was being held, but others reached the

city early enough to spend an hour at the reception at the Home.

Superintendent Clark of the Home had made great preparations to entertain all the delegates and visitors, and the accident on Pike's Peak was the cause of regret in more ways than one. Mrs. Hynes, Mrs. Wetmore, Mrs. Whitmarsh, Mrs. Murphy and Mrs. Wortman assisted Mrs. Clark in receiving the guests, each caller and inmate being furnished with a boutonnière with the compliments of THE INLAND PRINTER. The dining room was handsomely decorated with evergreens and kinnikinick, the word "Welcome" being prominent upon one of the walls. After the guests were scated Mr. Clark welcomed the visitors to the Home in a few well-chosen words, and Adrian Jones on behalf of the president responded gracefully. The bounteous repast was served in most acceptable style, and was greatly enjoyed by all present. Several hundred were cared for during the evening. The inmates of the Home seemed particularly delighted with the entertainment, and the occasion will be a bright spot in the memory of each one of these people for a long time to come.

On Thursday the visitors enjoyed themselves in various ways, some attending convention, and others visiting in



BALANCED ROCK, GARDEN OF THE GODS.

town or at Manitou. At 4 o'clock of that day, by special request, the convention adjourned, and again visited the Home, where the picture which adorns this issue of THE INLAND PRINTER was taken. On Friday, delegates who had not taken the trip, ex-delegates and visitors, including many of the ladies, made the ascent of Pike's Peak, all returning safely.

Sunday morning the convention took trains for Denver, where the Denver Union had arranged to entertain guests. Headquarters were at the St. James from which point a trolley ride was taken, the cars making the trip over all lines, affording ample opportunity to view every part of the city, and returning to the hotel about dark. A reception was given at the St. James the following day, the Denver Union doing everything possible for the comfort of visitors.

Theodore F. Galoskowsky, president of the International Printing Pressmen's Union, was in attendance, having a proposition to submit to the convention regarding the use of the union label. It was favorably passed upon near the close of the session, and Mr. Galoskowsky went on to Denver with the delegates well pleased with the success of his mission.

George W. Harris, of the Union Printer and American Craftsman, circulated constantly during the convention

week, getting news for his paper, and accompanied the boys to Denver to round out the festivities. Mr. Browne, the editor of the paper, also kept close watch of all doings, and future issues of that paper will undoubtedly be scanned with interest by delegates.

The exchanging of cards at conventions has become a time-honored custom. Among the delegates having these evidences of attendance printed in a style somewhat out of



ON PIKE'S PEAK AVENUE.

the ordinary, were William Mounce, of Camden, a mammoth card with a "Jersey skeeter" executed in brass rules; John J. Winders, of San Francisco, California, bear on corner; F. W. Miller, of Kansas City, Kansas, large sunflower in tint; C. G. Kizer, of Norfolk, oyster on corner; Ed Hirsh, of Baltimore, linotype matrix in half-tone, with portrait thereon; John Hill, of St. Louis, folding card, fastened by red sealing wax; John J. Flanigan, of Kalamazoo, bunch of celery in green, embossed; Jay H. Eaton, of Scranton, card representing an envelope with canceled stamp; F. C. Curran, of Philadelphia, name printed "Currants" with letters "ts" expunged with dele mark; David X. Coughlin, of Boston, Bunker Hill and Pike's Peak in tint, with line to indicate route connecting them; delegates Turner and Welsh, of Pittsburg, rulework design with stick and rule, neatly colored in three tints. Adrian M. Jones, ex-delegate from Chicago, had the smallest card; William G. Campbell, of St. Joseph, and Merritt B. Palmer, of Peoria, presented pasteboards of tasteful composition; Thomas F. Barry, of Philadelphia, carried cards in silver and gold bronze, that he might please members of either political party; and S. G. Gosnell, of Syracuse, offered small bags of salt in lieu of cards, which made him popular with souvenir collectors and aided materially in securing his city for the next convention. Many of the ladies also came well supplied with cards and seemed to experience as much delight in exchanging as did the men. Nearly all cards bore the union label in some way, and many were embellished with a cut of "The Home." A complete set of the cards will make a valuable reminder of the forty-

Ex-delegates seem to form an extremely important factor at conventions, and the absence of these worthies would make the business and pleasures at these gatherings lack zest in many ways. THE INLAND PRINTER will leave for other publications the detail reports of the doings of the ex-delegates, so many incidents having taken place during

the forty-third session that space will not permit even mention of them. Among the faces seen were Bailey, of Washington; Sheldon, Kennedy and Jones, of Chicago; Boyer, of Columbus; McCormack and Darnaby, of Indianapolis; Gavitt, of Colorado Springs; Hay, of Cincinnati; Heck, of Philadelphia; and Montgomery, of Denver. The latter gentleman acted as reading clerk at the sessions, his distinct calling of the roll and the clear enunciation of the various documents being highly appreciated by the delegates. Numbers of the regular delegates were also ex-delegates, and had served their unions in this capacity on several occasions before. Mr. Boyer had quarters in the Hughes block, opposite the Alamo, and kept "open house" during the entire week, and Mr. Hay had rooms on the parlor floor of the Alamo, where he proclaimed the merits of self-spacing type, and in other ways made himself agreeable.

THE INLAND PRINTER desires to tender its sincere thanks to the officers of the International, to the delegates, and to the local committees in Colorado Springs and Denver, for the many courtesies shown its representative in his endeavors to obtain a report of the convention and secure photographs. Thanks are especially due to Messrs. Ash, McCaffery, Martin and Wetmore, of Colorado Springs, and to Esterling, Hynes and Montgomery, of Denver, and to numbers of delegates whose names would occupy too much space in this condensed report.

Delegates and visitors wishing photographs of groups taken in the Cheyenne Cañon can obtain them of Charles E. Emery, 18 South Tejon street, Colorado Springs. The price is 75 cents each, or the set of three for \$2. Pictures of the group at the Printers' Home can also be had of the same gentleman, the small size being 75 cents each, and the large \$1.50.

A number of pictures intended for this issue are unavoidably held over for following numbers.

LIPPMAN'S INTERFERENCE COLOR PHOTOGRAPHY.

In a lecture before the Royal Institution, of London, on April 17, M. Lippman, as reported in Photography, stated that the essentials of his interference method of photography in colors required an emulsion almost transparent, with no visible grain, the film to be in contact during exposure with a mirror, for which a sheet of platinum could be used, but mercury was better. The rapidity of light was stated to be 186,000 miles per second, but by means of the mirror it was induced to stand still and have its portrait taken. The formation of the stagnant waves was shown by a very pretty experiment with an india-rubber tube suspended from the ceiling; and the explanation that at the nodal points there was no movement of light, and consequently no reduction of silver, led up to the explanation of the deposition of the silver in strata, of which there were about five hundred in the thickness of an ordinary sheet of

The reproduction of color by these negatives was explained from the analogy of the phonograph, which was able to set up vibrations similar to those which had caused the impression on the cylinder.—Scientific American.

WE CAN DO WITH SO LITTLE.

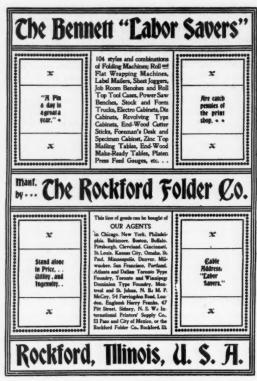
A little work, a little play
To keep us going—and so good day!

A little warmth, a little light
Of love's bestowing—and so good night!

A little fun to match the sorrow
Of each day's growing—and so good morrow!

A little trust that when we die
We reap our sowing! And so—good-by!

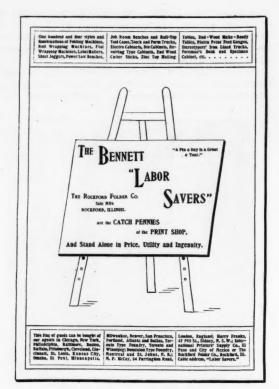
George Du Maurier.



FIRST PRIZE. - Frank S. Horner, Compositor.



O. F. Wilson, Compositor.



SECOND PRIZE.-H. A. Lambert, Compositor.



E. C. Bertsch, Compositor.

DESIGNS FOR ADVERTISEMENTS,

BOSQUI ENGRAVING AND PRINTING COMPANY.

BY STYLUS.

CRADUAL and steady growth, always with high ideals, has marked the history of the Bosqui Engraving and Printing Company, 523 Clay street and 518 Commercial street, San Francisco, California. The business was begun by Edward Bosqui & Co. in 1863, and has been con-



EDWARD BOSQUI.

ducted ever since at the same premises. While it has steadily grown, the business has experienced the usual vicissitudes of such enterprises, as the fluctuations in general trade must necessarily affect all to a greater or less degree. The firm has never met with any reverses, except from the disastrous fire in 1893, when everything was practically destroyed. There is no business

or stock which can be so effectually destroyed by fire as a printing or lithographing establishment. Type, cases, imposing stones and paper stock, if not completely burned, are ruined by water, while lithographic stones are invariably destroyed by a slight heat. After the fire, most of the machinery was overhauled and repaired, but all else had to be completely renewed.

The business as now conducted was incorporated in 1881, when the Bosqui Engraving and Printing Company succeeded to the good will and business of Edward Bosqui & Co. The present officers of the corporation are: George W. Beaver, president; Edward Bosqui, vice-president and treasurer; John M. Mitchell, secretary. Mr. Bosqui has been from the first the manager of the business, and to his enterprise and ability are due its successful growth, while his artistic instincts have always insisted on the high standard of work for which the establishment has ever been noted.

Probably the best and most elaborate specimen of bookmaking ever attempted in San Francisco was issued by Edward Bosqui & Co., in 1878. This was "The Grapes and Grape Vines of California," an imperial folio, the fullpage colored lithograph plates, and equally beautiful letterpress in old style type, calling forth unqualified praise from all quarters. The first part, when sent to the American representatives at the Paris Exposition in 1878, elicited most complimentary remarks from English and French alike. The drawings were made on the stone by William Harring, who had been identified with the early success of L. Prang & Co., Boston, after the water-color drawings made by famous artists. The work was watched and aided by such artists as Toby E. Rosenthal, William Keith, Jules Tavernier, William Bradford and Julian W. Rix. One illustration, the "Johannisberg Reissling," was produced by twenty-eight stones.

While at present the major portion of the work turned out is lithographed, there is also an immense amount of letterpress. Certainly the best single specimen of bookmaking ever produced in San Francisco was from the press of E. Bosqui & Co., in 1874, "Noticias de la Nueva California," being the journal of Father Paloú, one of the pioneer priests of the country, who visited the region about 1774. This work is an octavo in four volumes, printed for the California Historical Society, and for one hundred copies the printers received \$2,000. Many other less pretentious volumes might be cited, all of the best quality of typographic excellence, but in consonance with the motto of the company, "Quality, not quantity."

The premises occupied by the Bosqui Engraving and Printing Company consist of the entire top floor of the building on the east side of Leidesdorff street, running through from Clay street to Commercial, and there is light both front and rear along one entire side, and from skylights toward the dead wall. It thus furnishes an ideal room for every branch of the business, one where employes can do justice to themselves and their employers. The lithographic and printing presses are exclusively of Hoe & Co's manufacture, while the platen presses are divided between Gordons and Colt's Armory. The plant includes a full equipment of cutters, bronzing machine, bookbinding machinery, and two improved ink mills. The general superintendent of the work is James E. Shean, who has been in the employ of the company for more than twenty years, a period of service which demonstrates his fitness for the position.

THE ROCKFORD FOLDER COMPANY ADVERTISE-MENT' COMPETITION.

Upon the opposite page we present reproductions of four of the seven designs submitted by members of the Printers' Technical Club, of Rockford, Illinois, in a competition arranged by Mr. Charles E. Bennett, of the Rockford Folder Company. The matter for the advertisement was furnished by Mr. Bennett, set in plain roman type, all in one paragraph, without any suggestion as to what particular points in the advertisement were to be brought out, and no special rules were laid down for the guidance of contestants, except that the advertisement was needed for an INLAND PRINTER page, and must be of such character as to appear to advantage in the pages of that magazine. Upon page 130 of this issue will be found the advertisement set by Charles Shorrock, with F. S. Horner Printing Company, of Rockford. The first prize was awarded to Frank S. Horner, and the second to H. A. Lambert, foreman of Mr. Horner's composing room. The other contestants were E. C. Bertsch, O. F. Wilson, E. F. Wilson and John R. Bertsch, all with the Monitor Publishing Company, of that city. The judges were three business men of Rockford who do considerable advertising, all well qualified to decide from an advertiser's standpoint on the merits of the several designs. Mr. Bennett offered THE INLAND PRINTER for one year as the first prize, and each contestant received a copy of the "Vest Pocket Manual of Printing." While the number of designs submitted in this competition was not large, the members of the club should be congratulated upon the talent displayed in the arrangement of the advertisements. Each design is a creditable piece of work, and all are worthy of praise. We hope to show the full-page designs of the other advertisements in future issues of this magazine.

AMERICAN INSTITUTE FAIR.

The sixty-fifth annual fair of the American Institute was held at the Madison Square Garden, in New York City, from September 28 to October 29, 1896. Among the exhibits were many of interest to the printing fraternity. That of the L. L. Brown Paper Company, of Adams, Massachusetts, consisted of an exposition of paper-making devices in active operation, with samples of their handmade, linen and ledger record papers. The Coloritype Company, New York, illustrated the three-color process on three Colt's Armory presses. F. A. Ringler & Co., New York, showed specimens of photo-engravings, photogravures, duplicates from steel and copper plates, steel facing and electrotyping, etc. R. Hoe & Co's exhibit contained a model of a sextuple printing press. The Harris Automatic Printing Press Company, Niles, Ohio, showed its own presses in active working order. The Otto Gas Engine Works, Philadelphia, Pennsylvania, exhibited Otto gas and gasoline engines. The Campbell Printing Press & Manufacturing Company, New York, had two sizes of the "Century" pony press running throughout the fair. On one, a record for

ten days' continual printing was made, but we go to press too soon to learn the result. The Mergenthaler Linotype Company, New York, had one typesetting machine going, and the Whitlock Machine Company, Derby, Connecticut, furnished a press to complete the printing plant on which the Paper Digest was issued during the fair. J. L. Shoemaker & Co., Philadelphia, Pennsylvania, showed their New Jersey wire-stitching machines, and Joseph Watson, Newark, New Jersey, his grippers for job presses. Power to run most of the different machines was derived from electric motors furnished by the Interior Conduit and Insulation Company, New York; General Electric Company, Schenectady, New York, and the Card Electric Company, Cincinnati, Ohio.

NOTES ON PUBLICITY.

BY F. PENN.

THE International, "the only literary magazine in Chicago," published by the Union Quoin Company, has issued a neat circular with the query, "Can Chicago support one magazine? New York has thirty-two!" in which an argument is made for western advertisers to support western mediums in preference to eastern mediums.

WHEN I say that every enterprise, every business, every institution must be advertised in order to be a success, I only voice the opinion of every thoughtful, sensible business man.— Chauncey M. Depew.

MESSRS. HOPKINS & JESSUP have started a small job office at No. 6 Cottage street, Poughkeepsie, New York. They issue a business card which is quite unique. Using their name as an acrostic, they describe the prominent places of interest in the city, and of course tell where one may get the best printing, etc.

A CORRESPONDENT writes: "One feature of modern advertising (if it may be classed as "modern") is botched billhead advertising. This class is operated by several firms who print their glowing ads. on the heading as well as under and even all over the sheet, leaving a very small corner for name of their poverty-stricken customers, who may be unable or unbusiness-like enough to supply themselves with suitable stationery. These they furnish at cost, or entirely gratis to users of their goods. It seems to me that the people thus reached would not be missed if newspaper advertising were indulged in. Besides, it cuts down the bill-head trade of almost every printer, whether he be doing business on a large scale or on a small scale. What do you think of it?" In the language of the immortal Lincoln, "For people who like that sort of thing, that is the sort of thing they like."

A VERY handsome catalogue entitled "The Catalogue Laureate"—a reflection from the Printer-Laureate contest organized by the Campbell Printing Press and Manufacturing Company—is announced for gratuitous distribution by the John Thomson Press Company. The little book announcing the catalogue is beautifully prepared, and is printed in old-style roman capitals entirely, in black ink on handmade paper, a rubricated rule border surrounding the letterpress. The cover is of Japan paper. The candidacy of Mr. Louis H. Orr, of Bartlett & Co. (The Orr Press), 23 Rose street, New York, is strongly advocated in the brochure which bears the imprint of Fleming, Schiller & Carnrick, of New York. It is a fine piece of work, and worthy of Mr. John Thomson's enterprise.

In the class of postal card advertising an interesting idea comes from George H. Benedict & Co., 175-177 Clark street, Chicago, engravers by all methods, and electrotypers. A diagram is printed on the card, with the following wording: "A diagram illustrating the money in circulation in the United States from 1860 to 1896, showing the total coin

and paper money, and the amount of coin, bullion and paper money in the treasury for each year; also the money per capita and circulation per capita. Note.—This diagram represents the circulation of the United States as shown by the revised statement of the Treasury Department for June 30 of each year. Study the diagram, vote for prosperity, and order what you require in our line of," etc.

"OUR REMINDER" is the title of the post-card two-column single-page trade advertiser of the Burnett Printing Company, Aqueduct building, Rochester, New York. Its motto is: "If Burnett does it, it's O. K." I subjoin two selections from the August "Our Reminder":

One vague inflection spoils the whole with doubt;
One trivial letter ruins all, left out;
A knot can choke a felon into clay;
A knot will save him spelled without the k;
The smallest word has some unguarded spot,
And danger lurks in i without a dot.

— O. W. Holmes.

"It is only necessary to repeat a thing often enough," says Goethe, "and everybody will end by believing it." Truth, facts, good things, will bear repetition, to the end that they may be believed. Our Printing is all right. By repeating this statement we hope to get you to believe it and become our customer.

The Franklin Press, of Detroit, Michigan, has adopted a plan of advertising in the shape of a neat little quarto paper, "published as occasion may suggest." The subscription price is — the asking. It is appropriately entitled the Franklin Press, and is well edited and full of bright things. We subjoin a few of them:

Small bills, however trifling when considered singly, in the aggregate form a sum so large that the withholding has often ruined an otherwise prosperous business.—Benjamin Franklin.

An exchange thus enumerates the ten plagues of a newspaper office: "Bores, poets, cranks, rats, cockroaches, typographical errors, exchange fiends, book canvassers, delinquent subscribers, and the man who always knows how to run a paper better than the editor."

The man who moves adown life's path And finds it strewn with sweet surprises, Is he who knows just how it's done, Who keeps a store and advertises.—Lincoln Democrat.

THE Lotus Press, 104 West Twenty-third street, New York, sent out to its customers early in August a miniature Chinese umbrella with the following circular:

LI HUNG CHANG,

Special Ambassador from the Emperor of China, will arrive in New York by the steamship St. Louis, on Friday, August 28, 1896. Keep this souvenir of the event as a reminder that the Lotus Press are the most enterprising printers in the United States, and that now is the time to prepare for the fall trade. Successful business men need a printer with ideas. We can't work as cheaply as they do in China, but we don't have to go abroad for our ideas.

I HAVE always been an admirer of the original advertising methods of the Binner Engraving Company, Chicago. Mr. Binner's success has been due largely to his shrewdness in this particular direction. The company's latest production is a poster, announcing the fact that it is located in the Fisher building, the design, by Mr. Lammers, being striking and original. A cupid bearing a palm in one hand and a palette and brushes in the other, rides astride a dolphin. The colors are brown, olive, red and gold. No one receiving this poster will fail to accord it a prominent position in his office. It certainly ought to be a "business puller."

OF UNTOLD VALUE TO US.

We find numerous hints in THE INLAND PRINTER that are of untold value to us. We wish your paper continued success.—The Graham Printing Company, Graham, Texas.

VOGUE=SERIES=

A. D. Farmer & Son Type Founding Co., Beekman Street, New York.

......

40 a 30 A-\$

8 POINT.

36 a 24 A-\$

6 AND 8 POINT NEARLY READY.

NOW ALL THE VOGUE Many Leaders of the Fashions 1234567890

12 POINT.

24 a 18 A-\$3 00

LIBERTY HALL Opposed to Type Trust 1234567890

18 POINT.

18 a 12 A-\$3 75

CONTENTION **Political Meetings** 1896-7

24 POINT.

12 a 8 A-\$4 00

WINTER Rain or Snow 2586

30 POINT

SMILE Homeward 2683

WATCHMAN What of the Night? 2345678 36 POINT.

TRUSTING The Bunco Men 23458 48 POINT.

DIGEST Modern Life

A. D. FARMER & SON TYPE FOUNDIN

NOT IN THE TRUST.

Branches: Chicago, Philadelphia, Detroit, San Francisco.

IN STOCK AND FOR SALE AT OUR CHICAGO HOUSE, 111 & 113 QUINCY ST., CHICAGO.

Mazarín * * Italic

Western Company

Manufacturers of Fine

WILLIAM SHAKSPEARE

WILLIAM SHAKSPEARE.

William Shakspeare, the great dramatic poet, not of England only, but of the world, was born at Stratford on the Avon, in the county of Warwick, April 23, 1564. Of his early life, of his education, of his personal appearance, manners and habits, we know scarcely anything. "No letter of his writing," says Hallam, "no record of his conversation, no character of him drawn with any lulness by a contemporary, can be produced." He was sent for a short period to the free-school at Stratford, where, in the language of Ben Jonson, "he acquired small Latin and less Greek." But that he was early a very earnest, though, it may be, an irregular student, no one can doubt the numerous felicitous allusions, throughout his draman, to the his tory and mythology of the ancients, prove that, if not a critical scholar, he was deeply imbued with the true spirit of classical literature, and possessed a most discriminating taste to seize upon their beauties, and make them his own. In 1582, when but eighteen years of age, he married Anne Hathaway, a farmer's daughter, who was seven years older than himself, and who resided near Stratford. In

Orders taken for all kinds of FINE PRINTING xxxxx

Seven Hundred and Twelve Broadway



Fine Wedding Stationery
A Specialty.

ROBERT BURNS.

Robert Burns, the celebrated Scottish poet, was born in Ayrshire, one of the western counties of Scotland, January 25, 1759. His father was a small farmer, and Robert had no advantages of early education beyond what the parish schools afforded. But he made the most of what he had; and in the possession of discreet, virtuous, and most pious parents, he had the best of all education, the education of the heart; and in the "Cotter's Saturday Night," we see what was the foundation of the whole-the Bible. He early showed a strong taste for reading; and to the common rudiments of education he added some knowledge of mensuration, and a smattering of Latin and French. But poetry was his first delight, as it was his chief solace through life. A little before his sixteenth year, as he tells us himself, he had "first com-mitted the sin of rhyme." His verses soon acquired him considerable village fame, to which, as he made acquaintances in Ayr and other neighboring

The Recorder Company

Printers

Publishers

Estimates furnished on Book and Job Work.

365 Century Building CHICAGO

Mazarin Italic.

6 Point, 30 A 60 a \$2 50 | 18 Point, 12 A 25 a \$3 90 8 Point, 24 A 50 a 2 75 | 24 Point, 9 A 18 a 4 25 | 12 Point, 18 A 36 a 3 10 | 48 Point, 4 A 8 a 7 75

Manufactured by BARNHART BROS. & SPINDLER, Chicago, III.

DIPLOMA SERIES

PATENT APPLIED FOR

8 A \$3.45 10 a. \$2.55

94 Point Diplome

96.00

Original and Artistic Type Designing Letter-Press Printing Imitating Lithography. Stock 8482 per Share FIRST NATIONAL BANK

5 A, \$4.75 8 a, \$3.70

36 Point Diploma

\$8,45

California Type Foundry
San Francisco
Copper-Alloyed Metal
ROYAL SAVINGS FUND

4 A, \$5.45 5 a, \$3.85

48 Point Diploma

\$9.30

Life Insurance Co. Agriculture Board of Trade

18 POINT IN PREPARATION

In Stock and For Sale by
KEYSTONE TYPE FOUNDRY, Philadelphia
CRESCENT TYPE FOUNDRY, Chicago
GREAT WESTERN TYPE FOUNDRY, Kansas City

CALIFORNIA TYPE FOUNDRY

San Francisco, California

54 POINT

Carton Black Series 2

18 POINT

6A 18a \$2 75

12 A 40 a \$2 15

This Series was originally designed by William Carton, who introduced printing in England, at Westminster, in the year 1477. He was endowed with erudition and a sound judgment; and was persevering, active, zealous and liberal in his devices for that important art, laboring not only as a printer, but as translator and author

arton Black is made complete in eight sizes, now in stock and for sale by all Branches and Agencies. The finest printed magazines and papers in the country use our Type. We carry a large stock, and can ship a whole Printing Office in a day.

6 POINT

8 POINT

14A 45a 81 75

E & American Expe Sounders' Company received Sive Diplomas and Medals of Award at the World's Columbian Exposition for the finest Expe: Juned Custing Machine, Expe Easting Machine, Space and Quad Casting Machine, and Gest Assorts ment of original Expe Saces. Why buy the second-sheet Printing Material when the Best costs you no more?

30 POINT

4A 12a \$3 80

This Series of Letter is especially Suitable for all Occasions of Ceremony and High-class Typography

9 POINT

10 A 30 a \$2 15

12 POINT

10 A 30 a \$2 35

As fargest Beafers in Exfinder and platen presses, we can quote the sowest prices on:

Cottress's Triumph Country (Press, for printing Newspapers, Solders, (Posters, and Commercial Work

Gally Universal Press, for 25 years the Leading Platen Press of the World. Send for our Catalogue

Chandler & Price Old Style Gordon Presses, the best of their flind on the market. Send for Price List. When placing Orders for Type, Machinery, and other (Printing Material, printers should send to the Branch nearest their place of business, thereby saving much time and freight expense. All Branches are well stocked with the productions of our Manufacturing Branches, and are in a position to furnish Everything for (Printers on very short notice. This Company is the largest concern of its kind in the world, having Branches in the principal cities of the United States, and Agencies in Canada, Europe, Australia and India. Its productions set the Fashions in Type Styles over the entire Continent

42 POINT

3A 9a \$5 10

..American Type Founders Company..



Saint John Outline Series

Patent Pending

5a 3A, 89,50

60-POINT SAINT JOHN OUTLINE

L. C. 84.10; C. 85.40

HAPPY TIMES Expected Holidays 96

7a 3A, \$7.25

48-POINT SAINT JOHN OUTLIN

L. C. \$3.70; C. \$3.55

STYLISH PROVISION Requires Model Designs 18

9a 4A, \$5,00

36-POINT SAINT JOHN OUTLINE

L C 89 80. C 89 40

HANDSOME TYPOGRAPHY Elegant Letter for Festival Occasions 50

12a 5A. 83.50

24-POINT SAINT JOHN OUTLINE

L. C. \$2.00; C. \$1.5

CHARMING DESIGN Decidedly Pleasing Mode 28

16a 6A, \$3.20

18-POINT SAINT JOHN OUTLINE

T C 91 90, C 91 40

SUPERIOR HOLIDAY WORK Useful Cuts Supplied for Jobbing 14

The SAINT JOHN and SAINT JOHN OUTLINE Series are cast to the same widths, and one will register accurately over the other for use in two-color work.

Cast on Standard Line by the

IDLADD TYPE FOUDDRY

217-219 Olive St., Saint Louis

For Sale by CRESCENT TYPE FOUNDRY, Chicago; GRANT C. SNYDER & CO., Denver; PACIFIC STATES TYPE FOUNDRY, San Francisco; CALIFORMA TYPE FOUNDRY, San Francisco; GOLDING & CO., Boston; Philadelphia, New York and Chicago; TREEMAN, WOODLEY & CO., Boston; HARRIS PAPER HOUSE, Grand Rapids; P. S. PEASE & CO., Detroit; PALIMER'S PRINTING MACHINERY DEPOT, Bulfialo; PRESTON FIDDIS COMPANY, Baltimore; MORGANS & WILCOX MFG. CO., Middleton, N. Y.; DOMINION PRINTERS' SUPPLY CO., Toronto, Canada; W. E. LOY, San Francisco.

Prices of fonts of SAINT JOHN and SAINT JOHN OUTLINE are the same Send for specimens and prices of small sizes of the SAINT JOHN Series. 12-Point Border No. 1281 — Fonts of 30 inches, each, #1, 25



A CHRISTIMAS REVERIE

The stocking dear, the fireplace dim, That in my dreams I see, Stand out on memory's reseate rim

Stand out on memory's roseate rim As bright as they can be.

O Time, turn back, and I'll forgive Thy whips and scorns of pain,

Once more on Christmas eve to live,
And be a boy again. Tom masson.



INLAND HOLIDAY CUTS

Made by the INLAND TYPE FOUNDRY, Saint Louis



Send Orders direct to INLAND TYPE FOUNDRY, 217-219 Olive St., Saint Louis, or any of our Agents.

THREE-COLOR WORK.

From Mr. C. G. Zander, manager of the color department of A. B. Fleming & Co., Limited, London, England, and author of "Photo-Trichromatic Printing," the following copy of a letter to the *Printing Times and Lithographer* has been received:

To the Editor of the Printing Times and Lithographer: Sir,—As you have opened your columns for discussion of the letter sent by Mr. Sigmund Ullman, of New York, to The Inland Printer, about three-color work, I take the liberty of trespassing on your valuable space and the indulgence of your readers.

Considering that some of the finest examples of threecolor work, which amply testify that the three primary pigment colors are perfectly sufficient to reproduce any number of colors contained in the original, are of American origin, I am somewhat surprised that an American should wish to use a gray key-plate, and thus go a step back in

chromo-typography.

The idea of adding a gray key-block is a comparatively old one, and was carried out originally by E. Ulrich and his partner, Doctor Vogel, who found afterward that if the color filters and the inks are made on strictly scientific principles it is unnecessary to add a gray key-block. Gray can be resolved into its three component parts of yellow, red and blue, all of which the author of the article in question owns to using in making up the gray he recommends as an improvement. In practice, it will be found that the addition of gray (no matter whether made up of the three primary pigment colors or of carbon black reduced with transparent white) has a degrading influence on the coloring of the whole picture, and will make the shades look unnatural and incorrect compared with the middle tints, particularly the high lights of various objects, as, for instance, drapery. It gives the picture a dirty appearance. I am referring to a gray block covering the whole of the picture. If, however, those parts of the picture which contain the brightest and purest colors are cut out in the block, we are in the same position which Boussod, Valadon & Cie, in Paris, held ten years ago, and are working what is generally called the stopping-out-process."

To use gray means practically to go over the same ground again and to repeat the printing of the yellow, red and blue which ought to have been printed-in the right places and of sufficient strength in their respective first workings.

As to the idea, which Mr. Ullman claims, that there are no certain three colors which are correct for every set of plates, but each of the three colors should be a mixture of various colors and in accordance with the set of plates which are to be printed - it shows that he has not grasped the science and philosophy of three-color work, the principle of which is based upon fixed laws of nature which cannot be tampered with or altered according to the pleasure of either the block maker, printing-ink maker or printer without landing them in a hopeless muddle. If the hues of the inks are to be altered, it is necessary to alter the color filters also, and vice versa; but as the screens, if they are to record the natural colors of the object, have to be made in accordance with the laws defined by the Young-Helmholtz theory of color vision, it follows that the pigments themselves have also to be of certain fixed hues. Owing to the introduction of color-sensitive plates, alterations in the hue of the color screens are permissible; however, the color record, i. e., the analyses which the combination of colorfilters and color-sensitive plates produce, of the red, green and violet rays of light reflected by the objects photographed, must, however, be the same as if red, violet and green filters were used with ordinary plates.

Apart from these considerations, the printing-ink maker who is supposed to make a special set of inks for each set of blocks, and the printer who is supposed to discriminate which set of inks he is to use when he receives a set of blocks, are objects worthy of commiseration.

If a block maker and printer proceed according to the suggestions of Mr. Ullman, the block maker will be bound to keep dozens of sets of filters in stock, while the printer will be obliged to have an enormous stock of inks on hand and thus will entirely lose the benefits which the three-color process confers of, firstly, the use of always the same filters, and, secondly, always the same three colors.

Mr. Ullman, I believe, was only led to his conclusions by the complaints of a block maker who had not so far advanced in the three-color process that he could produce a satisfactory set of blocks from every picture, and by complaints of a printer who failed to make a satisfactory print from these blocks.

Three-color printing is only in its infancy and a long way from perfection, but the way is well defined by scientific laws. The progress in photography, in the manufacture of pigments, and in printing machines, is bound to bring this new and scientific way of printing to a perfection undreamed of at present. I remain, dear sir,

Yours respectfully, (Signed) C. G. ZANDER.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

THE art of lithography was discovered one hundred years ago, and in M. H. Spielmann's paper on "The Renaissance of Lithography," in the November *Scribner's*, illustrated by reproductions from the works of famous artists, an interesting and adequate review is presented of the progress of the art up to the present time.

A NOTABLE feature of the November McClure's will be the interesting story of the introduction and development of the daguerreotype in America, illustrated with beautiful original daguerreotype portraits of Webster, Edward Everett, Jenny Lind and others, from the rare collections of Peter Gilsey, of New York, and Josiah J. Hawes, of Boston.

The list of books announced in the Dial, of Chicago, for fall issue by American publishers, which has become an important annual feature of that valuable paper, is this year the largest ever given. It contains about nine hundred titles, against seven hundred last year; and represents fifty-one publishers, nine more than last year. The average of books to a publisher is also increased—eighteen this year, and seventeen last year. The greatest number of entries for one house (that of the Macmillan Company) is an even hundred titles. The classification of the books into departments adds greatly to the interest of the list. All the books in the list are presumably new books—new editions not being included unless having new form or matter.

THE summer number of *Modern Art* is, as usual, a thing of beauty. The editor, Mr. J. M. Bowles, has introduced a novelty in this number by printing in red at the close of several articles wherein art and literature are more or less commended as things to be desired, as many savage strictures on the same subjects, gleaned from the writings of the versatile Mohammed. The pièce de résistance is, undoubtedly, Mr. Arthur Dow's charming color print entitled "Sundown, Ipswich River." One is tempted to "lift" this print from the magazine and frame it. It is always grateful to the senses, and cannot meet the eye too often. The green sward in the foreground is relieved by some shrubbery and a cottage, while in the middle distance

the gentle stream is seen winding its way through hills and meadows to be lost in the mellow glow of sunset. Mr. Dow's article in the same number tells us how he obtained the results in reproduction. Other articles are as follows: "Artist's Little Games," by Philip Hale; "The Club Bindery of New York," by William Loring Andrews; "Lithography," by Louis Prang; "The New German Publication, Pan," by Edith Coues; and notes on a visit to the Kelmscott Press, and Miss Moe's lullaby—"The New Movement in Holland."

THE pictures of "Child Life in France," in the October Century, by Boutet de Monvel, and the poster by the same



artist from one of the pictures, are the most interesting contributions of the many valuable and interesting things which appear in that magazine. Mr. F. W. Hoyt says in a recent letter: "It would seem as if the work of few French artists was more in the spirit of the highest poster art than de Monvel's. His simple, but strong and individualistic drawing, and his delicate coloring in flat tones, are the

qualities that one finds in the best posters, and that have given this branch of art an interest and importance beyond those of a mere passing craze. And yet, strangely enough, so far as we are aware, de Monvel has never actually drawn a single poster, nor has any of his work heretofore been adapted to a poster."

GEORGE DU MAURIER, the artist-author, died in London, England, October 8. He was for years a contributor to Punch, and his drawings and cartoons were in great repute. His first work, "Peter Ibbetson," was only moderately successful; but his second effort, "Trilby," partly by its intrinsic merits and partly by the circumstances which required a revision of part of the book at the instance of the celebrated Whistler, after it had been published serially by the Harpers, had a phenomenal sale. Mr. Du Maurier's new book, "The Martian," is being published as a serial in Harper's.

BOSTONIAN CULTURE.

There is no end to the anecdotes that are told to prove the superior culture of the Bostonians. A friend writes me that he was riding on the front platform of a street car in that city, and, as there was no one out there but himself and the driver, he, in a fit of absent-mindedness, repeated a few lines of Virgil in an undertone. To his surprise, the driver of the car took up the lines where he left off, and carried them on to the end, and in Latin. And yet, in cultured Boston, there hangs a sign board on which is printed this legend: "Veterinary Surgeon. Horses Clipped Satisfactorily in the Rear." Perhaps this is a Boston way of clipping horses, and not a case of faulty construction. French poodles, as we know, and sometimes St. Bernards, are so clipped, and why not horses? — The Critic.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

LAST month there was commenced in this magazine a department of criticism of specimens of jobwork under a plan which it is believed has hitherto been untried by any publication, and the practical and direct character of which is calculated to render it of great value to the student of display. So far the appreciation of the value of the department is shown in the numbers of letters received commendatory of the effort to give direct advice on the best means to obtain artistic effects in job display at the least waste of time and material. That the department will be one of the most popular in these columns is a foregone conclusion, but its usefulness can only e advanced by the coöperation of those who send their specimens for review. These specimens have to be made by the zinc-etching process, and it is therefore necessary that all the specimens which it is the purpose of the senders to have reviewed in the department must be in the form of plain proofs in black ink printed on good white paper and mailed flat. Otherwise the specimens will be briefly noticed in this column. The large number of specimens being sent to the department and the limited space at our disposal makes it necessary that this rule should be rigidly enforced, and it is earnestly urged that contributors meet these simple requirements and send their specimens in good order for reproduction.

W. F. ROBERTS, Washington, D. C., a monthly blotter handsomely printed in colors.

FROM the Thurston Print, Portland, Maine: Advertising blotter of neat design and well printed.

SOME neat samples of work from George A. Smith, Lyme, Connecticut: Composition tasty; presswork good,

The Delavan (Wis.) *Republican* sends some samples of commercial jobwork, which are very creditable, both composition and presswork being good.

FROM the Hinton (W. Va.) Republican: A blotter, neatly designed and printed in four colors. A creditable production in both composition and presswork.

THE Maverick-Clarke Litho Company, San Antonio, Texas, submits cards and blotter—neat samples of typographical work, but devoid of originality in design.

W. P. McCammon, Miamiville, Ohio, sends some samples of fine commercial printing. The composition is good; the presswork and arrangement of colors excellent.

H. S. TURNER, Ayer, Massachusetts, knows how to display type to advantage and print it in two or more colors. The samples of work sent by him are very neat.

GEORGE W. RUNYAN, New London, Ohio: Samples of note-heads, etc., neat and effective. See second note at head of this column, if you would like some of your work reproduced.

The Advance Job Printing Works, North Adams, Massachusetts, submits a few samples of everyday work which are neatly designed and well executed, and the presswork is excellent.

RECORDER PRINTING COMPANY, Toledo, Ohio: Samples of up-to-date printing in black and colors; excellently well done. The company's slogan is: "Poor Printing is Worse Than None," which is true.

ELMER H. BROWN, Waverly, Tennessee: Telephone directory card. A creditable piece of composition for one who "has been only two years at the business," and gives promise of better things in the future.

A CIRCULAR in black and red, from E. W. Powter, Montreal, P. Q., is a good sample of up-to-date composition and presswork, the red being brilliant and register perfect. The circular is very attractive in appearance.

Cards, envelopes, programmes, etc., comprise the samples of work sent by W. A. Donnelly, with the Burnett Printing Company, Rochester, New York. The composition is very artistic, and the presswork of a high class. The commercial work is very good.

THE News Printing and Publishing Company, Greenfield, Ohio: Specimen of letter-head and advertising card, both in colors. The composition and presswork are good, but we do not believe that it is a good plan to run the cut of a printing press in a tint or otherwise in a printer's advertising.

JOHN H. MATTHEWS, Philadelphia, Pennsylvania, sends two or three samples of his work, which show that he has the true artistic ability to handle types. He has an admirable conception of display, and the neat appearance of his work is most attractive. The presswork is also deserving of commendation.

WILLIAM N. HAAS, Denver, Colorado: Specimen of his own letter-head, and of advertising blotter and business card of the Haas Printing Company. The business card would be much more effective if less in the way of ornaments had been used. The composition of the others is better and the presswork is fair.

A UNIQUE card reaches us from Plymouth Montgomery, publisher of the Lake Breeze, Chicago. It is printed in chocolate ink, with red underscore rules, the shading on the word "Printing"—which is the principal line on the card —being in orange. The name "Plymouth Montgomery" is printed diagonally across the card in black ink from an autograph cut. The whole is neat and very attractive.

FROM Alfred B. Rice, Philadelphia, Pennsylvania, we have received two specimens of initial letters which are cleanly executed. Mr. Rice has had no art education, he informs us, and the specimens are in no way remarkable in the quality of their design, but they are promising evidences of considerable natural talent.

As fine a lot of samples of "everyday printing" as one might wish to see has been sent to us by Hatch, Delano & Co., Galveston, Texas. It comprises business cards, bill-heads, letter-heads, etc., and we are pleased to be able to extend our unqualified commendation to each of the thirty or more specimens submitted.

From W. H. Wright, Jr., Buffalo, New York: Advertising blotter and folder setting forth in current political phraseology the advantages to be derived from a liberal use of Wright's printing. Mr. Wright's emblem, a four-leaved clover, is also used with good effect, one of them being pasted on an inside page of the folder.

W. H. WAGNER & SONS, Freeport, Illinois, have forwarded a copy of "Stella," the annual of the Freeport High School. It is a well-printed book of 132 pages, neatly bound in stiff board covers, gold embossed. The composition, presswork and binding are all good, giving evidence of skilled workmanship in all departments.

The Courier, Coloma, Michigan: A specimen blotter on which appears the half-tone reproduction of a photograph of the office force. The composition of the type matter is not bad, and it contains promise enough to warrant the prediction that if he works hard, Mr. Stevie will "get there" by the time he is old enough to raise a mustache.

OLIVER C. GARDNER, North Adams, Massachusetts, forwards a large package of samples of printing, embracing a varied assortment of letterpress work, plain and in colors. The composition is exceedingly artistic and the presswork of the highest class. Up-to-date type and up-to-date ideas are happily combined to produce a superior class of

FROM D. E. Stubbs, Eaton, Ohio: Some samples of advertising cards. The composition is not particularly good and the presswork is anything but good. We doubt the wisdom of using wood type of the size (twelve-line) which appears on the railroad time table Mr. Stubbs submits, in conjunction with what are practically light-faced types. Sufficient ink to make the wood type print well would be too much for the remainder of the form.

From S. N. Kemp, East Los Angeles, California: A card, neat style, but capable of improvement. The word "The" might have been set smaller, and the words "East Side News" all in one line, making it the principal feature on the card. The name of the proprietor should be in a line by itself next below, and "Editor and Proprietor" moved farther to the right. This, we think, would greatly improve the appearance of the card.

A SPECIMEN book showing examples of the lithogravure process of printing has reached us from Balch Brothers & West, Utica, New York. The designs shown are neat and very artistic, and will prove of great benefit to printers who aim to do high-class work. By use of the lithogravure backgrounds very close imitations of lithographed bill-heads, letter-heads, cards, etc., are produced. The book is handsomely gotten up and the presswork is very good.

F. C. King, Marshall, Wisconsin, sends a few samples of work for criticism. His attempts at display are ambitious, but fall far short of the mark. The advertisements on the programme are too crowded. There should be a nonpareil at least between the type and the dividing rule—not set one close on to the other. There is also too much attempt at ornamentation. The note-heads, letter-heads and cards are susceptible of improvement in display, and the presswork can be greatly improved.

From Barr & Livingston, Johnstown, New York: A booklet of eight pages and cover. It is printed in three colors—red, blue and green—on white paper. The cover is of rough stock and it is embellished with an embossed head of what appears to be a cross between an Indian warrior and a Circassian beauty. The cover is artistic and pleasing to the eye, but the reading pages present a too vivid contrast of colors. Type composition and presswork both admit of improvement. It is a well written booklet

From Van Leyen & Hensler, Detroit, Michigan, a souvenir programme of the celebration of the eighth anniversary of the Deutsch-American Catholics. It is a work of 116 octavo pages, freely illustrated with half-tones, which are of good quality, but would look better if printed on a finer grade of stock. Advertisements are well displayed and presswork uniformly good. The cover design is embossed and printed in silver, gold and green bronze—an original conception which proved victorious in competition with others—and is delicate and artistic in treatment. The work is meritorious.

"OUR CYCLE BOOK FOR '97" is the title of an extremely handsome little booklet which has been sent to us for review, It is "written by Arthur N. Jervis, illustrated by Will L. Hudson, engraved by Carroll J. Post, Jr., printed by Robert L. Stillson," all of New York City. Of Mr., Stillson's work we have had occasion to say something before. That of the others is somewhat new to us, but if this is a fair sample we shall be pleased to see more. The booklet is printed on yellow tinted paper in green and maroon and inclosed in a cover of dark brown illuminated in silver and light blue, on the whole a very pleasing combination.

Printers and others who desire specimens of their own business advertising reviewed and criticised are requested to send this class of specimens to the New York office of The Inland Printer, American Tract Society building, 150 Nassau street. All other specimens should be sent to the Chicago office as heretofore.

CHICAGO NOTES.

A NEW sheet-delivery device, the invention of Robert Miehle, has recently been put on some of the latest of the Miehle presses turned out.

W. H. WHITE, who has been for a long time connected with the advertising department of Lyon & Healy, the well-known music firm, has taken the management of the advertising of Swift & Co., meat packers.

THE Chicago Society of Proofreaders, at its annual election on October 8, chose the following officers: President, Robert D. Watts, of THE INLAND PRINTER; secretary, W. J. Byrnes, of the *Eight-Hour Herald*.

A NEW organization, under the laws of the International Printing Pressmen's Union, has been formed in Chicago,



COVER DESIGN BY GEORGE WHARTON EDWARDS.

entitled the Web Press Assistants' and Helpers' Union. It has already a membership of over 220. The initiation fee is

THE regular meeting of the Chicago Trade Press Association was held October 12, among the subjects discussed being "The Proper Placing of Engravings," "Shall We Tell the Truth About Our Circulations?" and "Railroad Advertising and the Attitude of the Railroads to Trade Papers."

THE Old-Time Printers, at their quarterly meeting at the Sherman House, October 11, decided to commemorate Franklin's birthday, January 17, with a banquet. Committees were appointed to take charge of the arrangements. The meeting was addressed by ex-Congressman Farquhar, of Buffalo, who was president of the Chicago Typographical Union a generation ago, and W. W. Maloney, of Washington, another old-time printer, formerly of Chicago.

The enterprise of the Chicago *Record* was well indicated in its postal card canvass of the Central West to forecast the presidential election. The spirit, method and vigor with which the work was conducted was commensurate with the size of the undertaking.

MR. I. LOVD and Mr. A. M. Hay, the editor and manager respectively of the London *Statist*, one of the leading European financial papers, are visitors in Chicago, studying the economic conditions and informing themselves generally on American matters, political and otherwise.

THE Trade Press has changed its name and character and is now under the name Advertising Experience, and is a "monthly magazine devoted to actual facts in advertising." Mr. Irving G. McColl continues as editor, and the paper will add some interesting and valuable features to the discussion of advertising methods and means.

OBITUARY.

CHARLES E. LEONARD, one of the most favorably known printers of Chicago, and father of Lillian Russell, the actress, died at the home of his brother, in Detroit, Michigan, on Saturday, October 10. August 25 last, Mr. Leonard was stricken with paralysis, and although it was thought he would recover to enjoy moderate health, he failed to rally. A more extended notice of his life and character will appear in our next issue.

E. TOWNER ROOT, senior member of the music publishing house of E. T. Root & Sons, died Saturday morning, October 10, at his home in Chicago, where for forty years Mr. Root was a well-known resident. He was seventy-four years of age, and, for a year, had been unable to take active part in the business of his house. During the last months of his life he was confined to his home. Mr. Root was a brother of the composer, George F. Root. He came to the West from Boston in 1857, and after short stays in several other places decided to locate permanently in Chicago. He soon after formed a partnership with the late S. M. Cady in publishing music. All the war songs of George F. Root were given to the public through the agency of this firm. The first one published, "Tramp, Tramp, Tramp, the Boys Are Marching," gained immediate popularity and established the fortunes of both the author and the firm. George F. Root was afterward made a member of the firm, which, in 1882, was changed to E. T. Root & Sons. Mr. Root was a member of several clubs and societies. Besides his wife, who was a Miss Kimball, of New York, three sons and three daughters survive him. The funeral services were held on Sunday, from New Church Temple, in Hyde Park.

In a brave attempt to stop a runaway horse on Saturday, October 10, Frank Dailey, third son of James J. Dailey, foreman of the Philadelphia Public Ledger composing room, was knocked down and fatally injured, the wheels of the wagon passing over his body. The young man was removed at once to the German Hospital, but died ten minutes after his admission. The horse that he tried to stop was harnessed to a heavy delivery wagon, and had been tied to a post at a street corner. The horse broke the strap and started at a gallop up the street, just at the time Frank Dailey was returning from getting a \$5 bill changed for a friend. He saw the runaway, and he also saw a number of children farther along the street who were in imminent danger of being run over. He made a rush for the horse, but it is supposed that when reaching for the bridle the animal's knees struck him in the chest and knocked him

over. His first thought when carried from the street was to tell that the change he received could be found in one of his pockets. He had been a student at the State College, at Bellefonte. The sympathy of the entire printing trade is with Mr. and Mrs. Dailey in their great bereavement.

TRADE NOTES.

THE firm of Capron & Steen, job printers, Poughkeepsie, New York, has been dissolved, Mr. Capron remaining in charge.

THE National Machine Company, of Hartford, Connecticut, has removed its plant to 133 Sheldon street, in that city, where it has better facilities for the building of printing presses and special machinery than in its old quarters.

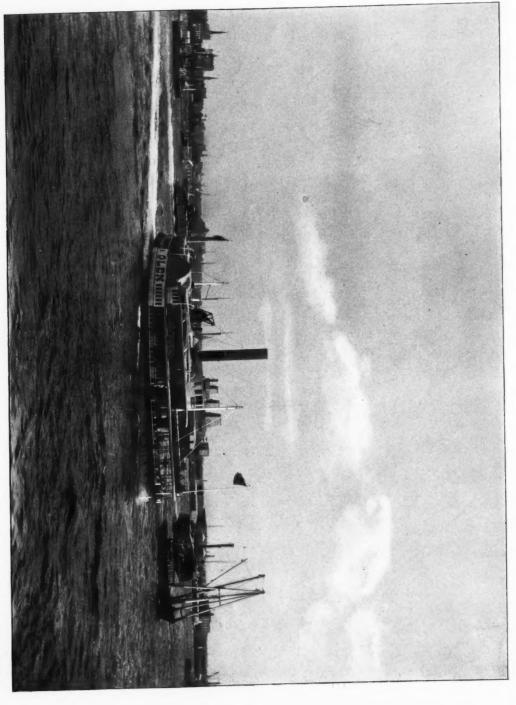
MARR BROS. are making extensive improvements in their printery, at Poughkeepsie, New York, and Sague & Cundy, of the same place, have bought in the presses and other material used in printing the Imperial Fashion Company's publications.

Frank A. Jones, 167 and 169 Wooster street, New York, has under construction a 92-inch "undercut" paper cutter. This is the largest machine of this kind ever built in the world, and it will repay anyone interested to call at his factory, where it will be on exhibition, and inspect it.

THE Smyth Automatic Machine Company is the title of a company recently organized at Los Angeles, California, with a capital stock of \$300,000, for the manufacture of gathering machines for bookbinders, a recent invention of David M. Smyth, the inventor of the well-known Smyth Book-Sewing Machine. The officers of the company are: Horace J. Evans, president; David M. Smyth, vice-president; Joseph E. Smyth, secretary.

THE London Chronicle expresses itself as follows on the subject of trades unionism: "Trades unions stand for the claims of humanity all along the line of the advance of great industry. They keep alive in the workers—nay, they create—the sense of civic power and responsibility, without which the mere individual vote is of small account. Their members are fronting the world in the intense and exhausting battle of competition, and the state stands in need of their advice, as it owes its continued existence to their strong arms and skill."

MR. J. F. EARHART, the publisher of the well-known "Color Printer," is now engaged in getting out a limited edition of a new and important book, which will be of great practical value to every printer in this land. In printing on colored stock, nearly all printers waste a great deal of valuable time in trying inks, of different shades or colors, before one is selected that produces a good effect. Under these conditions it sometimes takes more than double the time that should be necessary to turn out a satisfactory job. The "Harmonizer" will completely overcome this difficulty. It will contain an average of eight pages, each, of about thirty different tints, colors and shades of paper, each page showing a different color effect, making, in all, over 250 pages, half of which will be in one color, and the other half in two colors. All the effects shown will be the best that can be produced on the different tints and colors of stock used. The different pages will be printed with twelve original and twenty-four mixed colors, which will be shown in the front part of the book, printed on white plate paper, with all the necessary explanatory matter. With this book before him, the printer will never be at a loss as to what ink he should use to produce the best effect on any tinted or colored stock he may have in hand. The work will be about 5 by 7½ inches in size, handsomely bound in cloth, with title stamped in two colors.



VIEW OF NEW YORK BAY.

Photo made with Cramer Dry Plates by S. P. Wells.

NEWSPAPER GOSSIP.

THE Evening Enterprise, Poughkeepsie, New York, has fallen into line, and purchased a Mergenthaler Linotype machine.

A NEW weekly paper, called the *Dover Review*, has just been started at Dover Plains, New York. It is a folio, and very neat in appearance.

ORREN KENNEDY is the representative of the Utica Saturday Globe at Kingston, New York. He makes a very successful newspaper man.

THE Evening Gazette, Yonkers, New York, has been sold by J. G. P. Holden to the Yonkers Gazette Company. Frank H. Cole is the business manager.



HIS FIRST STORE CLOTHES.

THE Daily Journal, Fishkill, New York, was eleven years old on September 14. It has always been an excellent paper, which speaks well for its publisher, Mr. Owens.

School and Home, "a journal designed for pupils, teachers and parents," is published at St. Louis, Missouri. It is well printed and contains much interesting information.

CHARLES D. DAVIS, editor of the Kinderhook Rough Notes, has been nominated by the Democrats of Columbia county, New York, for member of Assembly. He is a vigorous worker, somewhat given to humor, and will no doubt grace that honorable body if elected.

THE Dutchess Wheelman is a new monthly magazine publication, issued by the Dutchess Publishing Company (Lucas & Brown), Poughkeepsie, New York. It is twenty-four pages, 7½ by 9¾, with cover, on which is engraved in antique style the bicycle girl of the period. It is devoted almost exclusively to wheelmen's news.

THE Philadelphia Recorder, which was first published in 1891, suspended publication with its issue of October 12, after six years of almost heroic efforts to make it pay. It is said that a million dollars was sunk in the enterprise. Its subscription list has been purchased by the Tribune, which will adopt some of its more attractive features.

THE Hosterman Publishing Company, of Springfield, Ohio, has purchased *Fireside Reveries*, of Rochester, New York, and consolidated it with their monthly publication, *Womankind*, thereby increasing *Womankind*'s circulation

by 12,000. The October number appeared in a handsome new cover of two colors, which greatly improved the appearance of this sprightly home monthly.

THE Farm News, of Springfield, Ohio, created somewhat of a sensation in its October issue, by coming out flatly for McKinley and the gold standard, one of the few agricultural papers in the country to take this stand during the campaign. It has heretofore been strictly non-partisan in politics, and says editorially that it will take this position again after McKinley is elected.

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE DEXTER FOLDERS.

The Dexter Folder Company has lately issued a new and very complete descriptive catalogue of its book-folding machines. The company's list of machines is so large that it has decided to issue separate catalogues of the various classes of machines. The catalogue above mentioned describes fully its various types of book-folding machines. We understand that another catalogue is in preparation, to be devoted entirely to a description of newspaper, periodical and circular folding machines. The catalogue just issued is from the press of Theodore L. De Vinne & Co., of New York. The Dexter Folder Company will be pleased to send one of these catalogues to those requesting them. Donohue & Henneberry, Chicago, now have in use at their bindery three Dexter quadruple-sixteen folding machines, also one Rapid Drop Roll Double-Sixteen, and have recently placed an order with the same company for another Double-Sixteen Rapid Marginal machine. All of these folders are equipped with the Dexter Automatic Pointing Attachment. The Dexter Folder Company is now constructing two very large double-sixteen folding machines that were especially designed to meet the requirements of the Amundson Printing Company, Chicago, Illinois. These machines, we believe, are intended to cover the greatest variety of work ever undertaken to be done by one machine.

FREE TO PRINTERS AND ALL INTERESTED IN PRINTING.

The October issue of the *Typographic Advertiser* may be procured on application at any of the branches of the American Type Founders' Company. It is a printers' paper, full of interesting information, with three special papers by leading members of the Typothetæ, and exhibits four entirely new series of type and seven pages of calendars for 1897. Typographically it is worthy of the study of the most critical. See list of branches in Business Directory pages of The Inland Printer.

"MICRO-GROUND" PAPER KNIVES.

The trade in the line of paper-cutting machines will be glad to know that Loring Coes & Co., of Worcester, Massachusetts, have just completed an extensive addition to their works, and that by the addition of new tools are able to furnish any reasonable demand at short notice. They report that there seems to be among the makers in the line a universal turning to improvements, and the run on experimental knives has been unusual. If the tools all turn out a success, there are in store for the printer many surprises. They have just issued a new folder and sample sheet, which will be gladly sent on request. All papermakers will find

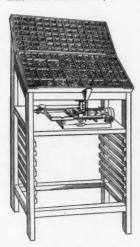
it to their interest to inquire concerning the new stop and diagonal cutter blades, that are ground by the "Micro-Ground" process. They are the only firm in the world that sends a written, numbered warrant with a knife, and they will be glad to send all information to any country.

ENGLAND ON AMERICAN TYPE.

A very prominent firm of printers in England purchased some months ago from Barnhart Brothers & Spindler a large invoice of type. The manager has just written as follows: "We have now tested your type, and you may expect to receive a larger order before long." The experience of the English firm is the experience of all printers.

THE CHADWICK TYPESETTER.

The printer who would put in typesetting machines if it were not for the fact that he is told in most instances that he must not only expend a large sum of money for the machines themselves, but must revolutionize his office to the



extent of refitting it with specially nicked type-this printer will be interested in the subject of this article, the "Chadwick Typesetter." It is a machine which sets type dropped into the funnel right side up or upside down, with the nick in any direction in which it happens to fall. A lower case i following a capital W, or a thin space after an em quad will all be found lined up in their proper place in the galley. When a line has been set the machine pushes it along and makes way for a new one without a second's intermission for the operation. A line of brevier may be followed by one of

nonpareil or long primer, suiting the convenience or necessity of the operator, without a change of mechanism. It sets any length of line. It requires almost no practice to enable the compositor to become a skilled operator. It requires no machinist. Expensive repairs or supplies are an impossibility. It increases the production of the compositor at least fifty per cent. The Chadwick Typesetter is so simply constructed and so unpretentious in appearance that its worth cannot be properly appreciated save by a careful inquiry into its possibilities. A thorough investigation is invited. The advertisement appears on page 140 of this number.

MAKE-READY MADE EASY.

The use of Hercules Liquid Overlay instead of tissue and other paper for making-ready saves time and gives the best obtainable results. The prices are: 4-ounce bottle, \$1.25; 8-ounce, \$2 net. Buy it at any branch of the American Type Founders' Company, and if you emboss send there also for Burbank's Embossing Composition, price 75 cents net, with full directions about embossing by the easy method.

A SUPERBLY APPOINTED TRAIN.

Undoubtedly the handsomest train between Chicago and St. Paul, Minneapolis, the Superiors and Duluth is the "North-Western Limited," which leaves Chicago at 6:30 P.M. daily via the North-Western Line (Chicago & North-Western Railway). Its equipment, which is entirely new

throughout and embraces compartment sleeping cars, buffet, smoking and library cars, standard sleeping cars, dining cars and ladies' coaches, has every luxury which imagination can conceive or mind invent for the comfort and convenience of passengers. All agents sell tickets via the Chicago & North-Western Railway. For full information apply to agents of connecting lines, or address W. B. Kniskern, general passenger and ticket agent, Chicago.

INCREASE EFFICIENCY OF PLANT: BETTER TIMES AHEAD.

"The wise husbandman planteth trees of which he may never eat a berry." The far-sighted printer improves his facilities when business is dull in anticipation of better times in prospect. There is no investment that will be more permanently profitable and satisfying than up-to-date, rapid machinery. Whoever desires to possess some of the very latest job presses and labor-saving tools, let him write to Golding & Co., Boston, New York, Philadelphia or Chicago.

A JOB PRESS IN USE NINETEEN YEARS.

On page 138 we print a picture, reproduced from a photograph taken last summer, of a job printing press that has been in continuous use over nineteen years and is now turning out the finest register color printing steadily ten hours every day. Durability is claimed for many presses which have been in the market only a few years. Here is a veteran that has seen the rise and fall of many styles and makes of presses and will see the fall of many more. Many much-lauded presses cannot even attempt the quality of the work done on the veteran. This record, and many similar to it, testify to the great success of the principles of construction employed in his invention of the Universal Press by Mr. M. Gally.

COPPER THIN SPACES.

Barnhart Brothers & Spindler have purchased the patents, machinery and good will of the Rockford Copper Space Company, and will henceforth supply the trade. Copper thin spaces have become almost a necessity in well-regulated printing offices.

REDUCED PRICE OF CARDBOARDS.

The new reduced price list of the Union Card and Paper Company is well worth having. It is especially strong in cardboards, of which it carries a complete line. Its line of coated blanks is large, and its Translucent Pasted and Wedding Bristols are unsurpassed. It carries a full line of miscellaneous boards, regularly used for printing and lithography, and in papers its Deer Lake Mills, Saranac Linen and Old Vermont Bond are specially worth mentioning. The Union Card and Paper Company is a progressive, up-to-date concern, thoroughly reliable, and working under the principle of "your money back if not as represented." Its trade is rapidly increasing.

THE AULT & WIBORG CHROMATIC PUZZLE,

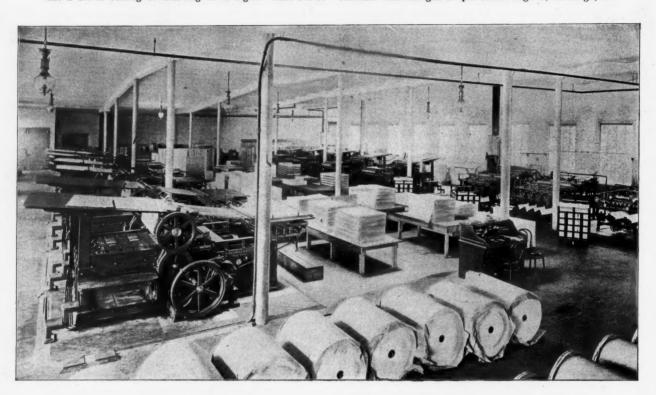
Readers will find in this issue the answer to the chromatic puzzle of the Ault & Wiborg Company, mention of which was first made in the August number. Sixty-nine partial answers were received from printers in different parts of the country, but no one sent an absolutely correct solution. Herbert S. Bridge, of the Crane & Breed Manufacturing Company, of Cincinnati, gave ten correct colors out of the thirteen; R. E. Cook, Department of Public Printing, Ottawa, Canada, gave nine correct colors; and Gill H. Kyle, of York, Pennsylvania, was the first of a number of printers to give a total of eight colors properly placed. The

answer to the puzzle seemed at first glance very simple, but when one tried to properly place the colors, it proved more difficult. All will be much interested in reading the answer, with the colors printed in the inks made by this company. It is one of the most attractive inserts ever shown in the pages of this magazine.

THE LUNDELL MOTOR.

Photographs of many pressrooms have been shown in THE INLAND PRINTER in times past, and in each of them the feature which first claims the attention is the belting and shafting. It is the earmark which distinguishes a pressroom from a composing room. On this page we show a view of a modern pressroom, fully equipped, in which not a bit of belting or shafting is in sight. Each one of

variations has yet been devised. The electric motor can be applied directly to each press or machine which it is to drive, obviating the use of intermediary power-consuming transmission devices. The moment that the operator breaks the current and the motor stops, all expense for power immediately ceases. This is an extremely important point with job printers, for a large percentage of time is taken up in making ready. In addition, one main feature of this application of power is that each press or machine is independent of all others, so that if carelessness or accident should cause a stoppage of one machine, no other will be affected. On the contrary, when a main belt breaks the whole shop remains idle until the damage is repaired. Another advantage is the entire absence of ill-smelling odors and of heat, which places the electric motor in strong contrast with the gas or petroleum engine; no large, un-



these presses is operated by a Lundell motor, one of which may be seen just behind and to the right of the lower wheel on the press in the foreground. At the extreme right of the picture are three folding machines which are similarly equipped, and in the bindery there are possibly wire-stitching and cutting machines also provided with Lundell motors. The writer does not know that this is the case in the particular establishment in which this view was taken, but is aware that it is in many others. Even the composing room has been invaded by the motor, the power for operating typesetting and casting machines being derived from this source. The electric motor is self-regulating and consumes power only in direct proportion to the work to be done, and this power is most simply and accurately measured. Accordingly, by passing the current through a meter, an exact register of the amount of energy consumed may be recorded - an almost impossible statement to apply to a belt, for the tightness of the belt, the arc of contact and the smoothness of the face of the pulleys are variable quantities and may be one thing this week and another next, and no simple dynamometer to register continuously these

sightly water tank is needed and a resulting small floor space is required. Another view of the Lundell motor is shown in the advertisement of the Interior Conduit and Insulation Company, on page 211 of this issue.

TYPE USED IN 1474.

The type used by William Caxton, England's first printer, has been reproduced by the American Type Founders' Company, and complete specimens of all sizes are shown on page 192. This type is peculiarly adapted for Christmas and church printing.

HALF FARE TO THE CITY OF MEXICO.

On November 6 and 9, agents of the Cincinnati, Hamilton & Dayton Railway will sell tickets to the city of Mexico and return at one fare for the round trip. These tickets will be good to return until December 31, and will be good for stop-overs in Mexico. Full information on application to ticket agents of the C. H. & D. R'y.

COTT'S "HAPPY THOUGHT" LEADS AND SLUGS.

These time and labor savers have been called by some the "missing link" in the point system. They are fonts of either leads or slugs cut accurately in four thicknesses and

One-Point
Brass
Leads
Point
Leads
Two-Point Leads
Six-Point
(Nonpareil) Slugs

furnished in boxes as shown in diagram herewith. Each piece is suitably nicked to distinguish it from odd lengths. In these days of close competition, it is the little things that count in the printing business, and those adopting the various labor-saving devices which are offered from time to time will be the ones best suited for doing work at a profit. A few fonts of this description put into a busy office will save their cost in a month's time. They are for sale by type founders and printers' supply houses, or can be secured from the makers direct, Messrs. Cott & Evans, 35 West Spring street, Columbus,

Ohio. Circulars more fully describing these will be cheerfully forwarded by the manufacturers.

VOGUE.

The latest display face brought out by the A. D. Farmer & Son Type Founding Company is one of those up-to-date designs with which printers and the public are just now so fascinated. It is not in the line of a "fad," but has artistic ornamentation and real merit combined, which gives it a field of usefulness not possessed by most of the recent type productions.

Vogue is sure to meet with a reception by the printing world similar to the one had by the Abbey Text Series brought out some months ago by the same firm. Its features are all pronounced and definite, giving it a new style rarely found in modern type designs.

BARGAINS IN PAPER CUTTERS.

On page 139, a bargain in a new lever paper cutter is offered. Those who want a paper cutter are offered more than the usual money's worth.

COTTRELL PRESSES AND THE MAGAZINES.

The regular circulation of Munsey's Magazine is 700,000 per month, and is entirely the product of Cottrell presses; there being twenty-two two-revolution and two rotary web perfecting presses used in their plant. The advertising and text forms are printed, from a roll, on the rotary machines. The covers and coated paper forms are worked on fourroller, two-revolution machines, supplied by the Cottrell Company, which makes a specialty of furnishing large outfits for magazines and illustrated papers. It has recently furnished the McClure Company thirteen two-revolution and two rotary web perfecting presses for printing McClure's Magazine. A Cottrell rotary press is also used by the Cosmopolitan Magazine and the printers of Scribner's and Godey's monthlies. The Youth's Companion, of Boston, a weekly publication of 500,000 circulation, has six rotary and seven two-revolution Cottrell presses. The Ladies' Home Journal, of Philadelphia, a monthly publication with 700,000 circulation, uses two rotary and twelve two-revolution presses. The Ladies' Home Companion, of Springfield, Ohio, and the Home Guest, of New York, each has a rotary.

In the flat-bed perfecting press the Cottrells have incorporated the shifting tympan device, consisting of a roll of thin manila paper located just inside one of the openings of the cylinder. The paper comes out through this opening,

passes across the impression surface of the cylinder, and goes in through another opening in the cylinder onto another roll. It winds itself automatically from one roll to the other, across the impression surface of the cylinder in one quick movement between impressions, giving an entirely new fresh tympan each time. The tympan can be set to shift in this way once every 10, 20, 30 (and up to 150) impressions, as the form may require. These presses are fast coming into use among the largest publishers and book printers, Harper & Brothers, D. Appleton & Co., the American Book Company, the American Lithographic Company, the Methodist Book Concern, the Trow Directory Printing and Bookbinding Company, of New York; the Curtis Publishing Company, the Baptist Board of Publication, the Balfour Printing Company and Hayes Brothers, of Philadelphia, being among the users of this style of press.

MAZARIN ITALIC.

Barnhart Brothers & Spindler have just issued a neat folder showing their new series of Mazarin Italic. It is a handsome and useful face, and in our opinion will, like their Mazarin, meet with large sales.

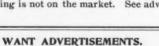
AN ENGINE FOR PRINTERS.

The Hercules Gas Engine Works, of San Francisco, the largest builders of this line west of the Mississippi, has placed on the market a 2½ horse-power gas or gasoline

engine, particularly designed for the printing trade, and at a price which permits of their delivering it to any point in the United States or Canada for less cost than any other good engine in the market. First, being *cheap*, and second, compact, strong, noiseless, simple, and having an

absolutely positive and automatic governing device which not only keeps the engine at an invariable speed, but controls the amount of gas consumed in exact proportion to the amount of work being done. This engine found very ready favor throughout the West, and has proved a great money-saver and a

complete success. As shown in cut, all working parts needing adjustment are external and can be regulated while engine is running. All wearing parts are made of bronze or hardened steel, the oilers are large, insuring long runs without any attention. A better made, simpler or more satisfactory power for printers' use at as low a price or small cost for operating is not on the market. See advertisement, page 217.



We will receive special want advertisements for The Inland Printer at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

BOOKS.

ALL LIVE PRINTERS op's "Practical Printer,"
"Job Printers' List of Prices the "Specimens of Job Work," Book," price \$3; the "Printers' grams of Imposition," price 50 Bishop, 165 Pearl street, Bosers. Handlest and most useful All who are starting in busi-



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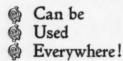
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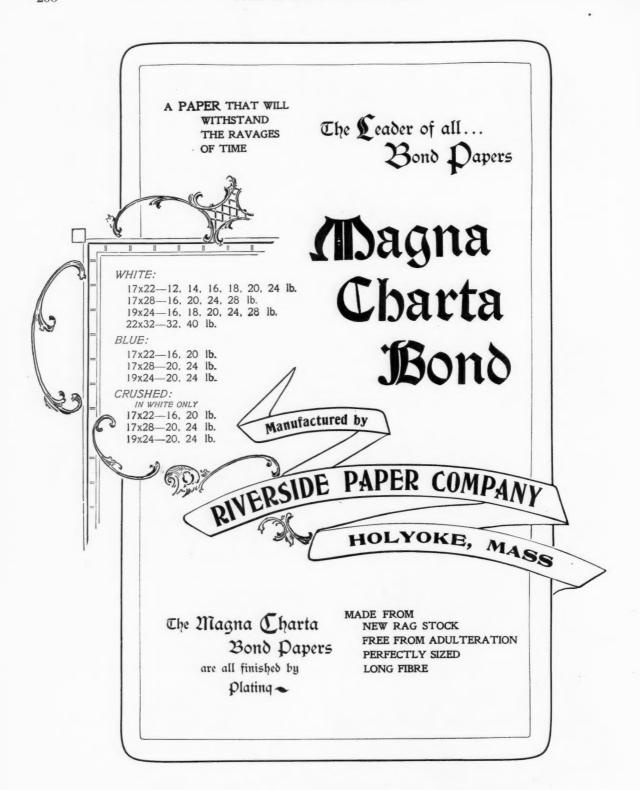
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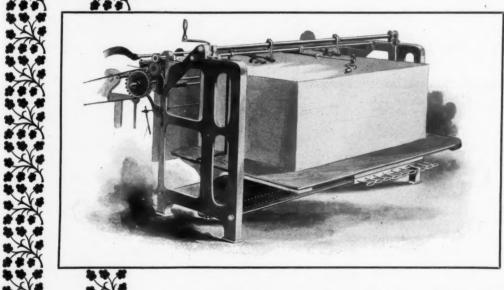
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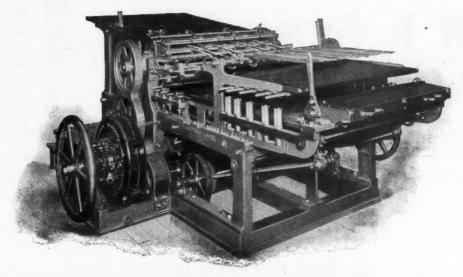


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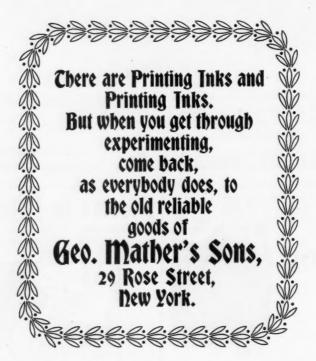
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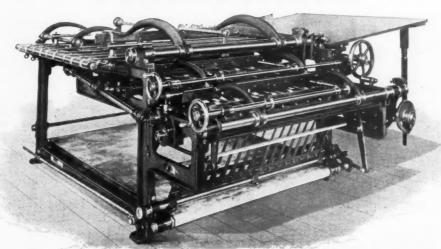
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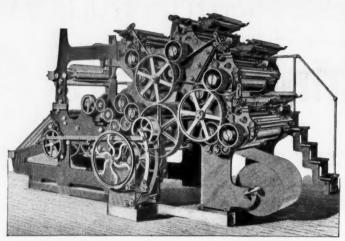
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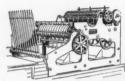
"Buffalo Inks Hlways Mork."

This expression has become well known among pressmen who use "Buffalo" Inks, and it means all it says. There is no question about it. Blacks or colors, half-tone or poster, it matters not—they all work. Why? Because made by people who know how, and who use only the best ingredients. Write us.

Buffalo Printing Ink Works, Buffalo, N. Y.



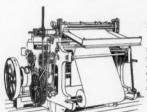
Meisel's new Rotary Perfecting Press, for fine Half-tone printing at 3,000 to 5,000 per hour; one color on each side, or from one to five colors on one side, and one or two on reverse side.



ROTARY WRAPPING PAPER PRESS

This outfit prints and delivers rewound and slit into rolls of any width, or into sheets, from rolls any width up to 48 inches.



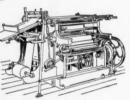


BED AND PLATEN SELF FEEDING PRESS, No. 1

Prints any size form up to 26 x 36 inches; receives paper any widthrup to 40 inches, and is adjustable to cut sheets by eights of inches up to 36 inches long; can be built to order to print two colors any size, of form up to 12 1-2x 36 inches.

BED AND PLATEN SELF FEEDING PRESS, No. 3

Prints a form any size up to 13 x 27 inches; takes paper any width up to 19 inches, and is adjustable by eighths of inches to cut sheets up to 30 inches long. By dividing fountain several colors can be printed at a time.





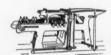
DOUBLE QUARTO SELF FEEDING PRESS

The Double Quarto and Quarto are built on the same principle; also Double Quarto and Quarto printing on both sides. Attachments fitted to either for slitting, perforating, numbering, bronzing, etc.

PRINTING, CUTTING AND SCORING

Designed especially for Folding Paper Box Makers; will do the work automatically of four ordinary presses now in general use; built in several sizes.





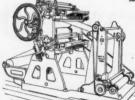
PONY CYLINDER PRESS

Simplest machine on the market, combining all the latest improved features, with fewest parts. Will do finest grade of printing, and ordinary work, at capacity of feeder. Always ready for any kind of a job.

ROLL SLITTING AND REWINDING MACHINE

For slitting and rewinding all grades of paper material, into rolls of varying width and diameter, from the thinnest tissue to box board. Different kinds of machines to suit material and class of work.



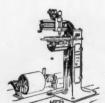


SPECIAL ROTARY PRESS

Prints both sides of web and rewinds. Size, 30 x 30. Any size built to order. Attachment to cut printed web into sheets of fixed sizes may be added.

IMPROVED ROUTING MACHINE

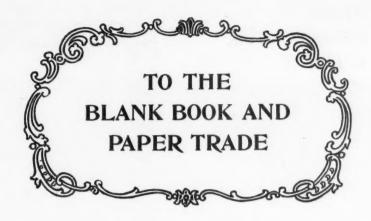
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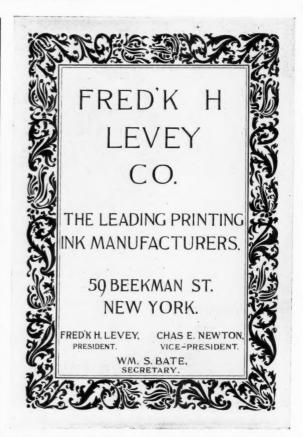


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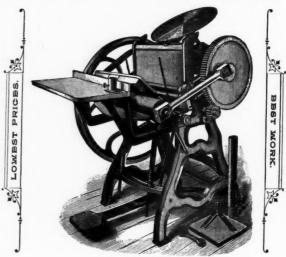
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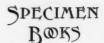


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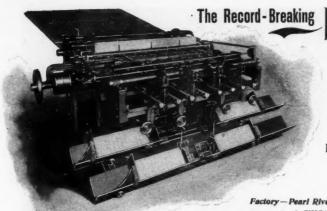


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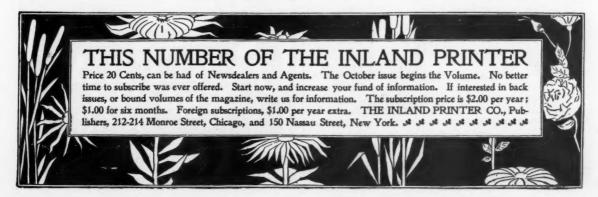
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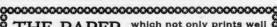
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By Buying J. M. HUBER'S Inks,

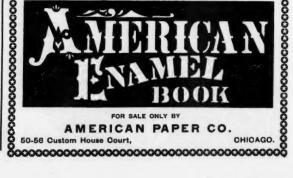
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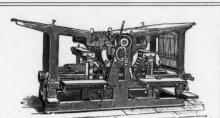
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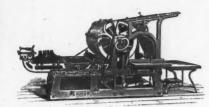
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Yours very truly, MARSHALL & BRUCE CO.



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Fast as the fastest, more rigid, more good points. Best delivery ever made. Perfect Register.

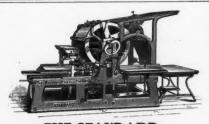
Findlay, Ohio.
BARNHART BROS. & SPINDLER,

Gentlement—We have your letter of the 12th inst., and very cheerfully testify to the good qualities of the Babcock Dispatch Press. It has given us the most perfect satisfaction and has qualities that are not found in any other flat bed press. We have never had a momen's trouble with it from the time it was set up in our office, and it does its work well on all occasions. There is no press that I can think of that so well answers the purpose of a

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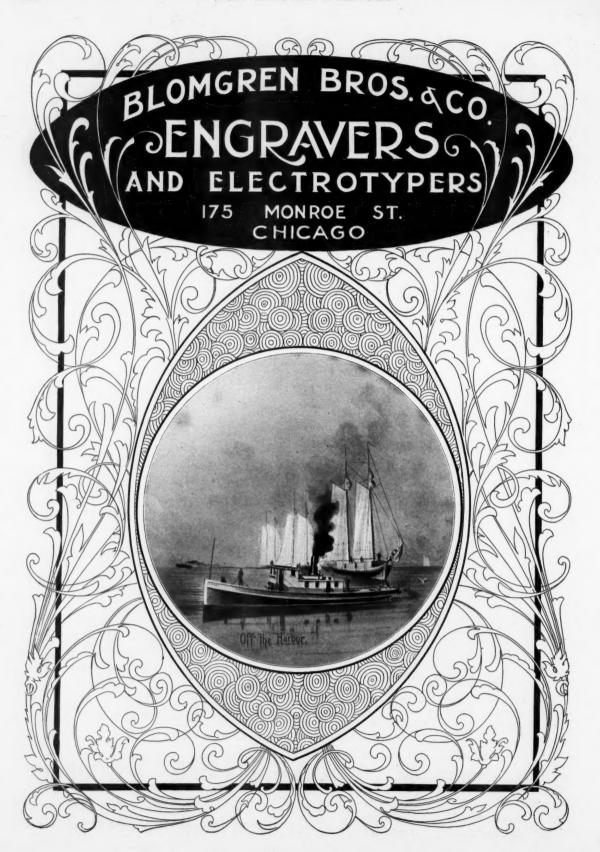
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They are durable.

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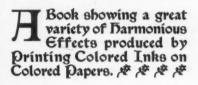
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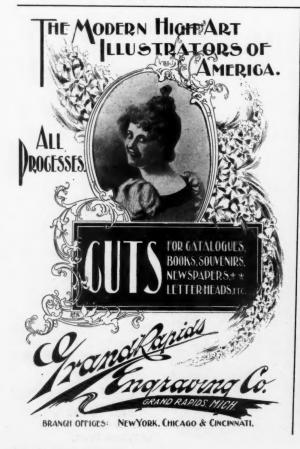
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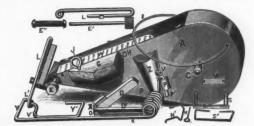
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air springs, tape, back up.

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2639 29 x 46 Campbell Oscillator.

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2724 32 x 46 Potter Job and News, tapeless delivery.

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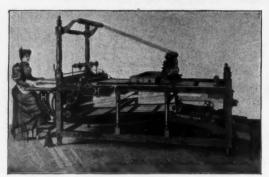
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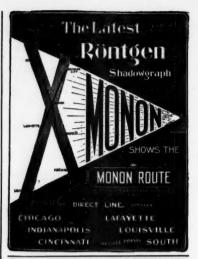
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I		Cm.	Inch.	Mk.	*	Mk.	*	Mk.	8	Mk.	8	Mk.	*
ı	AB	50	1934	425	101.20	550	131.00	150	35.70	100	23.80	80	19.10
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ı	AD	71	28	740	176.20	865	206.20	200	47.60	120	28.60	90	21.45
1	ADa	76	30	825	196.45	950	226.50	220	52.40	125	29.80	90	21.45
1	AE	83	321/2	950	226.20	1075	256.20	240	57.15	125	29.80	95	22.55
ı	AEa	91	353/4	1050	250.00	1175	280.00	250	59.50	130	31.00	95	22.55
I	AF	95	371/2	1150	273.80	1275	303.80	260	61.90	135	32.20	100	23.80
I	AFa	100	3934	1250	297.60	1375	327.60	280	66.65	140	33.35	100	23.80
ł	AG	108	42	1400	333.35	1525	363.35	315	75.00	145	34.50	105	25.00
I	AGa	113	441/6	1500	357.15	1625	387.15	325	77.50	150	35.70	105	25.00
ı	AH	120	4734	1600	381.00	1725	411.00	340	81.00	155	37.00	110	26.20
ı	AHa	140	55	1950	464.20	2075	494.20	365	86.90	160	38.10	115	27.40
ı	AI	160	60	2275	541.65	2400	571.65	390	92.90	160	38.10	120	28.60
ĺ	AJ	210	821/4		*****	4700	1,119.20	500	119.00	200	47.60		

Including two of the best knives, two cutting sticks, screw key and oil cup.

KARL KRAUSE, Manufacturer of Machinery, Leipzig, Germany.

THE INLAND PRINTER BUSINESS DIRECTORY-Continued.

PAPER CUTTERS.

American Type Founders' Co., cutters of all standard makes on sale at all branches.

Wesel, P., Mfg. Co., 82 Fulton st., New York.

PAPER-CUTTER KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, un-equaled finish.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives. Scientific tempering.

Simonds Mfg. Co., Chicago. Paper knives, su-perior cutting qualities. Pyrometer temper.

PAPER DEALERS AND MAKERS.

Butler, J. W., Paper Co., 212 to 218 Monroe street, Chicago.

Chicago Paper Co., 120 and 122 Franklin st., Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

Elliot, A. G., & Co., 30 to 34 South Sixth street,
Philadelphia. Paper of every description.

Illinois Paper Co.. 181 Monroe street, Chicago. Book, Cover, Document Manila papers, etc.

Kastner & Williams Paper Co., writing, ledger and bond papers, Holyoke, Mass. Southworth Company, manufacturers of writ-ing and ledger papers, Bankers' Linen, Vel-lum Bond, Mittineague, Mass.

Taylor, Geo. H., & Co., 207 and 209 Monroe st., Chicago. Everything in paper for the stationer, lithographer, printer and publisher.

PAPER RULING MACHINERY.

Piper, E. J., 44 Hampden st., Springfield, Mass. Improved ruling machines.

PHOTO-ENGRAVING.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving. Crosscup & West Engraving Co., The, 911 Filbert street, Philadelphia. Engraving of a high order.

Iiiinois Engraving Co., 350 Dearborn st., Chi-cago. Engraving by all processes.

Maurice Joyce Engraving Co., 414 Eleventh street, N.-W., Washington, D. C., unexcelled half-tone and line engraving.

Post-Express Printing Co., Rochester, N. Y. Superior half-tones and zinc etching.

Sanders Engraving Co., 314 N. Broadway, St. Louis, Mo. Photo and half-tone engravers.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Colt, J. B., & Co., 115-117 Nassau st., New York. Mfrs. of self-focusing arc electric lamps. Ac-knowledged by well-known firms to be the best.

PHOTO-ENGRAVERS' AND ELECTRO-TYPERS' MACHINERY.

New York Steel & Copper Plate Co., 171 Wallabout st., Brooklyn, N.Y. Copper for half-tone. Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

PRINTERS' MATERIALS.

American Type Founders' Co., "everything for the print

Bronson Printers' Machinery and Warehouse Co., new and secondhand machinery and sup-plies, 48 and 50 N. Clinton street, Chicago.

PRINTERS' MATERIALS.

Dodson Printers' Supply Company, Atlanta, Ga. Largest stock in the South. Lowest prices.

Gehlert, Louis, printers' and stereotypers' blankets, 204 E. Eighteenth street, New York.

Graham, E. K., & Co., 516 Commerce street, Philadelphia. New and secondhand machinery and supplies.

milton Mfg. Co., Two Rivers, Wis. Mfrs. of cases, stands, cabinets and all printers' wood goods.

Mexican Printers' Supply Agency, Ed. M. Vargas & Co., proprietors, P. O. box 34, Yrapuato, Gto., Mexico. Importers of all kinds of printers' machinery and materials. American manufacturers who want first-class representation in Mexico are requested to send us their catalogues, special price lists with discounts, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Frinters' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Simons, S., & Co., 13-27 N. Elizabeth st., Chicago. Make cabinets, cases, galleys, and everything of wood used in a printing office. Make bookbinders' boards and engravers' wood. Send for our illustrated catalogue.

Washington Type Foundry, N. Bunch, proprietor, 314-316 8th st., N. W., Washington, D. C.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mig. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor st., Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Bingham & Runge, 12 to 18 Frankfort st., Cleve-land, Ohio. Printers' rollers and composition. Birchard, C. H., & Co., 634 Filbert st., Philadel-phia, Pa. Out of town orders promptly at-tended to.

Godfrey & Co., printers' rollers and roller com-position, Philadelphia, Pa. Established 1865. Hart & Zugelder, 117 N. Water street, Rochester, N. Y. Padding glue.

Norman, J. E., & Co., 421 Exchange Place, Baltimore, Md. Established 1840. Samples forwarded free of charge.

Osgood, J. H., & Co., 100 Milk st., Boston, Mass. Best "Patent" and "Old Style" composition. Stahlbrodt, Edw. A., 18 Mill street, Rochester, N. Y. Roller composition and flour paste.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-Amer-ican compositions.

PRINTERS' WAREHOUSES.

Graham, L., & Son, 44-46 Baronne street, New Orleans, La. Southern Printers' Warehouse. Heybach-Bush Co., Fifth and Main sts., Louis-ville, Ky. Everything for printers.

STEREOTYPERS' MACHINERY.

Lloyd, Geo. E., & Company (Incorporated), electrotype, stereotype and electrical machinery of all kinds. Telephone, 403. Corner Canal and Jackson streets, Chicago. Send for catalogue.

TYPE FOUNDERS.

Type Founders.

American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:

Boston, 150 Congress st.

New York, Rose and Duane sts.

Philadelphia, 606-614 Sansom st.

Baltimore, Frederick and Water sts.

Buffalo, 83 Ellicott st.

Pittsburgh, 33 Third ave.

Cleveland, 239 St. Clair st.

Cincinnati, 7 Longworth st.

Chicago, 139-141 Monroe st.

Milwankee, 89 Huron st.

St. Louis, Fourth and Elm sts.

Minneapolis, 24-26 First st., South

Kansas City, 533 Delaware st.

Omaha, 1118 Howard st.

Denver, 1616 Blake st.

Portland, Second and Stark sts.

San Francisco, 405 Sansome st.

Barnhart Bros. & Spindler, 183 to 187 Monroe st..

Barnhart Bros. & Spindler, 183 to 187 Monroe st., Chicago. Superior copper-mixed type on the point system. All kinds of printing materials.

Bruce's, Geo., Son & Co., 13 Chambers street, New York.

Crescent Type Foundry, 349 and 351 Dearborn street, Chicago, type founders and dealers in printers' supplies. Brass rules a specialty. Everything on "standard line."

Dominion Type Founding Co., 780 Craig street, Montreal, Canada. Manufacturers of the celebrated Excelsior Hard Metal Type, and dealers in presses, supplies, and everything for the printer.

Farmer, A. D., & Son Type Founding Co., 63 and 65 Beekman street, New York; 111-113 Quincy street, Chicago.

Graham, John, type founder, 451 Belden avenue, Chicago. Send for specimen sheet.

Hansen, H. C., type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Olive st., St. Louis, Mo. Inventors of standard line type.

Newton Copper-faced Type Co., 14 Frankfort st., New York. Estimating cost deduct quads.

Pacific States Type Foundry, San Francisco, Cal. All printers' supplies.

Standard Type Foundry, 200 Clark st., Chicago. Agents Inland and Keystone Typefoundries.

WOOD TYPE.

American Type Founders' Co. carry in stock most complete stock of wood type in the world.

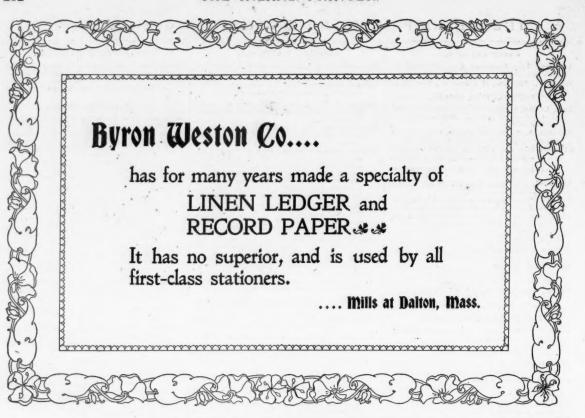
American Wood Type Co., South Windham Conn. Send for catalogue.

Hamilton Mfg. Co., Two Rivers, Wis. Manufac-turers of wood type, borders, ornaments, wood rule, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Wood type unexcelled for finish. Wood rule, borders, reglet, furniture and all wood goods.

Wells, Heber, 157 William street, New York. New specimen book of beautiful faces.





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DADED



J. W. BUTLER PAPER CO. CHICAGO.

The "Century" Press makes the World's Record.

WE SUBMIT HEREWITH a full account of the recent performance of a printing machine—the "Century," which is a new type of press—at the Madison Square Garden, New York City.

The remarkable feats which were so easily accomplished by this machine are of special moment, as they indicate a great advance—a revolution, possibly—which is about to occur in certain branches of the industry of Printing.

In view of the unqualified success that has attended this, our effort to raise the Two-Revolution press to a sphere of usefulness never heretofore occupied by any single machine, we feel justified in asking your earnest and thoughtful attention to the following pages. In return, we pledge you a frank and unembellished record of fact, which will be vouched for by many prominent printers who were present.

MANY YEARS AGO, when Printerdom was comfortably settled to the use of the "Isaac Adams," the Stop-Cylinder and the Drum, and men had become accustomed to the existing state of things, Andrew Campbell arose upon the horizon. By two innovations—the introduction of the Two-Revolution press and the use of Hard Packing—he completely revolutionized the Art of Printing.

Preconceived ideas as to the limitations of quality and quantity of output were brushed aside, old-time practices gave place to new, the Campbell doctrines of Two-Revolution and Hard Packing became universally accepted throughout America, the first cost of printing rapidly declined, and in a little while printers found themselves in the enjoyment of a larger and more profitable business than ever before. With the simplification and quickening of the process of printing had come greatly reduced cost of production, and upon this a largely increased volume of business naturally followed.

AFTER THE ART ADJUSTED ITSELF to the new type of press, and hard packing went into general use upon the Stop-Cylinder and the Drum, the field of each machine became clearly defined.

That of the Two-Revolution was much the larger, for it comprised most of what may be termed general commercial work. The capacity of this machine

was far greater than that of the Stop-Cylinder, and its clean delivery, convenience, and the small amount of power which it required, all combined to give it a well deserved popularity. It became, despite many defects, the greatest earner of the printing office, and as such has continued till the present time.

The Stop-Cylinder, however, while unable to compete with the Two-Revolution in point of quantity, yet retained its supremacy in point of quality of product. Upon the finer grades of illustrated work, where an absolute register of the overlay with the form is required; or in color work, where perfect register of the sheet is necessary; or in obtaining the best results of inking, which an unyielding impression alone can give, the Stop-Cylinder was—as it remained until the advent of the "Century"—without a rival. In other respects, also, has this press been superior to the Two-Revolution. Plates and type when used upon it do not suffer severe wear, nor are the page edges battered by marginal gutterings of the cylinder, or rounded off by the slipping of the cylinder upon its bearers—features of great value, particularly to those who own valuable plates.

The Drum Cylinder, by reason of its simplicity, its durability and its low cost, was long a favorite for many kinds of ordinary work, but its ungainly proportions and its lack of speed at length caused its disuse, and it now is seldom seen in city offices.

SINCE THE DAY OF CAMPBELL many improvements have been made upon the Two-Revolution press, but all such were directed toward increased speed, or the conveniences, and not until the invention of the devices of the "Century" was the slightest attempt made to embody in the Two-Revolution machine the advantages possessed by the Stop-Cylinder; nor, in fact, were any radical features added with a view to the improvement of its printing powers.

In undertaking the "Century" we set ourselves a difficult task, for from the outset we were determined that the new machine should embody all that was best in the most modern Two-Revolution and Stop-Cylinder presses, with none of their limitations and defects, and should greatly excel both in the quantity and quality of its products. Patiently and with perseverance we applied ourselves to the study of existing conditions and the machines which were employed to satisfy them. Point by point we dissected the latter and gradually assimilated from the field at large whatever of mechanical value there was in it, and to this, in order to meet the more recent requirements of the time, we added many original devices. As a result we have in the "Century" not simply a press, but a machine, in the highest meaning of the word—a saver of labor, a reducer of time, a multiplier and an improver of product.

THE RECORD.

BELIEVING THE "CENTURY" to be upon a plane of excellence and efficiency which is above that of any other press of the present day, and that, as such, it is the representative machine of America, we take pleasure in presenting the records which it made in the month of October at the American Institute Fair, Madison Square Garden, and which, so far as we have been able to ascertain, were never before equaled.

In the running a No. 0, 43 x 56 inch bed, Four-Roller "Century" was employed. We selected so large a size in order that the demonstration might be the more striking. The press was erected upon an ordinary thin cement floor, which rested upon earth, and beneath which no preparation whatever had been made. During the intervals when regular work was not upon it the press was placed in the hands of visiting printers, in order that they might familiarize themselves with its remarkable properties.

THE FOLLOWING WORK WAS RUN:

Form A. Letterpress, 32 pages, worked and turned upon a sheet $33\frac{1}{2} \times 46$ inches, 65 pounds to ream. Job run to exhibit press and to train feeder. Press operating at 1,800, 2,100 and 2,280 impressions per hour, consecutively, as the feeder became accustomed to the work.

Furnished by "The Winthrop Press," New York City.

Form B. Letterpress, 32 pages, worked and turned upon a sheet $35\frac{1}{2} \times 47$ inches. Paper, machine-finished, 74 pounds to ream. Speed of press, 2,280 impressions per hour; 55,030 impressions run in 29 hours and 39 minutes (all stoppage for lifts, washing, etc., included), a daily (10-hour) output of 18,560 impressions actually delivered.

Form furnished by "The Winthrop Press," New York City, who in securing the work figured to run it at 10,000 impressions per day upon their regular machines. Market price of presswork, \$1.60 per thousand impressions.

Note.—Upon the completion of the above work "The Winthrop Press" ordered an O "Century."

Form C. Half-tone, upon wood-cut paper, 32 pages (20 of them half-tones) worked and turned upon a sheet 25 x 38 inches, 80 pounds to ream. Ink, blue-black, \$1.00 per pound; 24,576 impressions run in 14 hours and 30 minutes (all stoppages for lifts, washing, etc., included), a daily (10-hour) output of 16,944 impressions actually delivered. (Had duplicate plates been furnished, form could have been worked double at same speed.)

This form furnished by Mr. Charles Francis, New York City, who lifted it from a regular two-revolution press upon which it was being worked at 8,000 impressions per day. Market price of presswork, \$2.75 per thousand impressions.

Throughout this run a press speed of 2,100 per hour was maintained until within four hours of its completion, when it was increased to 2,400 per hour, at which

speed it completed its work, actually delivering in the last hour 2,310 perfectly printed sheets.

Note.—After Form C was run Mr. Francis purchased the press, and also a "Century" Pony.

As a final demonstration of the reserved strength possessed by the "Century," the press was placed upon the highest speed obtainable and there run with ease at the rate of 2,760 impressions per hour; upon observing which Mr. C. B. Woodward, of St. Louis, handed us the following:

"Will wonders ever cease? I saw a live boy at the American Institute Fair feed a "Century" press, 43 x 56 inches, to register, running at 2,400 impressions an hour, and afterwards saw the press run at the rate of 2,760 impressions an hour. The press is a modern wonder and prints beautifully at the above remarkable speed. The form running was one of half-tones on coated paper.

C. B. WOODWARD.

" New York, Oct. 29, 1896."

Among the frequent and close observers of the "Century" at work was Mr. Theodore L. De Vinne, with whose permission we publish the following:

"You are doing good half-tone work at a high rate of speed upon a machine which contains many remarkable and valuable features. It operates with smoothness and without strain, and is a well-constructed press."

In conclusion we present the official report of the Judges to the Board of Managers of the American Institute Fair:

On account of Speed, Accurate Registry, Smoothness of Motion (thereby reducing vibration to a minimum), Time and Labor-saving Devices, we recommend the Medal of Superiority.

J. J. LITTLE,
J. J. Little & Co., Printers.

M. S. BULKLEY,
With John H. Walker, Paper Mirs.

L. B. GARFIELD,

Judges.

We believe that the limit of the "Century's" capability has not yet been found, although its performance in all directions has far surpassed the limits which printers and builders alike had long since set to the bounds of possibility.

Campbell Printing Press & Mfg. Co.



2,635 Votes

registered since the last announcement in The Inland Printer. Of these Mr. Johnston has received 197; Mr. Orr, 349; Mr. Herbert, 515, and Mr. Shepard, 1,574.

With their well-known "get there" qualities, the Western Printers seem to have aroused themselves and are apparently out-voting the Eastern Printers three to one.

There is yet time for the Eastern Printers to get out their full vote, however. The Committee has set no date for closing the contest; every employing printer and publisher will be given an opportunity to vote.

Mr. W. W. Pasko, Chairman of the Committee, reports votes registered to November 20, 1896:

No. of Votes.		No	of V	otes.
B. B. HERBERT (National Journalist), Chicago, 2,717	H. T. ROCKWELL, Boston,		-	47
HENRY O. SHEPARD, Chicago, 1,905	W. H. WOODWARD, St. Louis, -	-	-	22
LOUIS H. ORR (Bartlett & Co.), New York, - 903	A. V. HAIGHT, Poughkeepsie, N. Y.,	-	-	9
WM. JOHNSTON (Printers' Ink Press), New York, 712	A. O. BUNNELL, Dansville, N. Y.,	-	-	7
PAUL NATHAN (Lotus Press), New York, - 487	DAVID RAMALEY, St. Paul,	-	~	7
THEO. L. De VINNE (De Vinne Press), New York, 261	ROBERT WHITTET, Richmond, Va.,	-	-	6
J. F. EARHART, Cincinnati, 190	R. R. DONNELLEY, Chicago,		-	5
ANDREW McNALLY, Chicago, 57	C. A. DANA, New York,	-	-	4
THOMAS MacKELLAR, Philadelphia, 53	THOMAS TODD, Boston,	-		4

Scattering Votes, 129. Total Vote registered, 7,526. New vote registered for Benjamin W. Pearce, Newport, R. I.



CAMPBELL PRINTING PRESS & MFG. CO.

5 Madison Avenue, NEW YORK.

334 Dearborn Street, CHICAGO.

Our Gift to the Printer Laureate.

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14,000 per Hour! for hours at a time, with excellent work, has been reached on ***





FRONT VIEW.

Che Barris Automatic A Card and Envelope pressasas

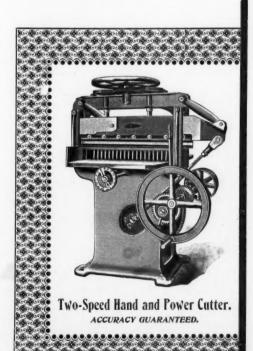
Our Guaranty is 5,000 per Hour.

Everybody does better than this with our LITTLE WONDER, and we are glad of it.

It is the Greatest Money-Maker of the Day.

Waste of stock reduced 90 per cent. No offset from tympan sheet. Envelopes printed on front or back.

The Harris Automatic Press Co. WW NILES, OHIO



"Rome was not built in a day" -Nor a Successful Machine.

CONSTANT ENDEAVOR TO IMPROVE HAS MADE THE

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The Finest Work, and

ALL COMBINED INTO



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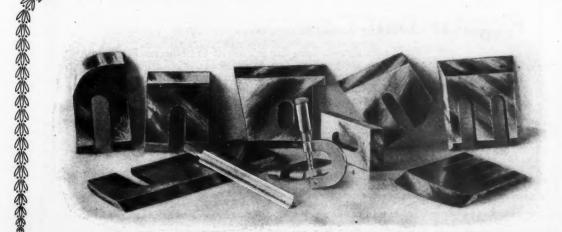
"Micro-Ground Knives"

Which have HONEST PRICE,
HONEST TEMPER AND
THE WARRANT of



Loring Coes & Co.

Worcester, Mass.



New Methods & Why Guess

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Produce Microscopic Sharpness of Detail.

Ross-Goerz Double Anastigmats. Ross-Zeiss Anastigmats.

Are designed especially for Process workers. Everyone is adopting them because

They Yield Wonderful Definition and Possess High Speed. Send for Catalogue.

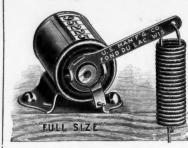
Copying Cameras with Half-Tone Holders. Other Specialties: Large Glass Baths and Rubber Trays.

G. GENNERT, Manufacturer, Importer,

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Counts from 1 to 100,000 and repeats automatically.

Easy to Attach.

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Every Counter guaranteed accurate. Should it get out of order, will be repaired or replaced free

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Every Machine Guaranteed.

17 x 21 Potter, Tapeless Delivery. 23 x 28 Campbell Drum Cylinder. 32 x 47 Hoe, Four-roller, Table Dis. 30 x 45½ Taylor, Double Cylinder. 32 x 43 Acme—very cheap.

Write for prices and list of Job Presses and Cutters.

500 pairs Cases, good as new, 75c. a pair.

Edward K. Graham & Co.

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HE PROSPECTS ARE that 1897 will be a busy year. It is likely that business will come with a rush, and that some folks will be taken unawares.

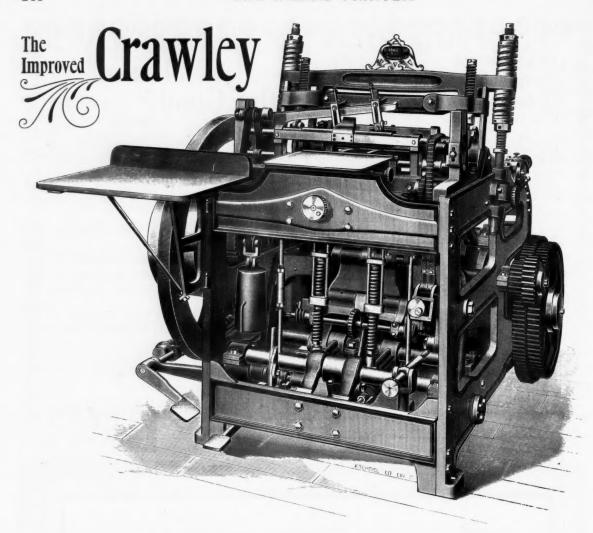
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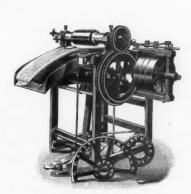




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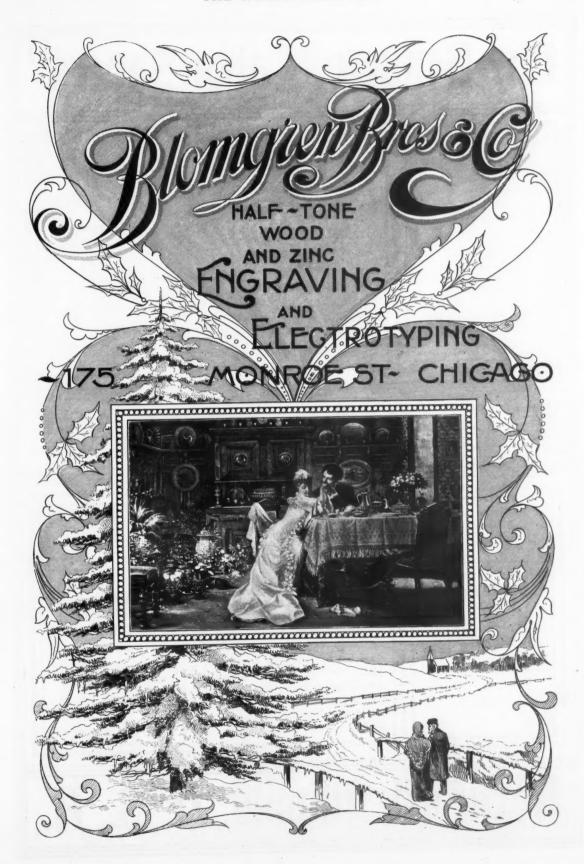
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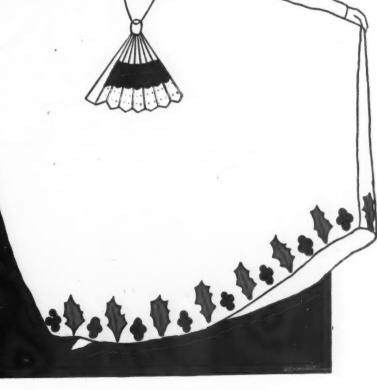
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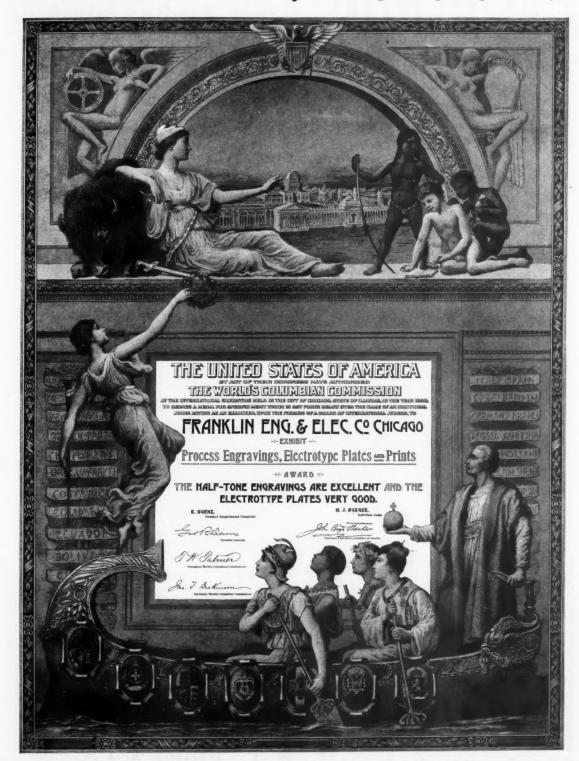
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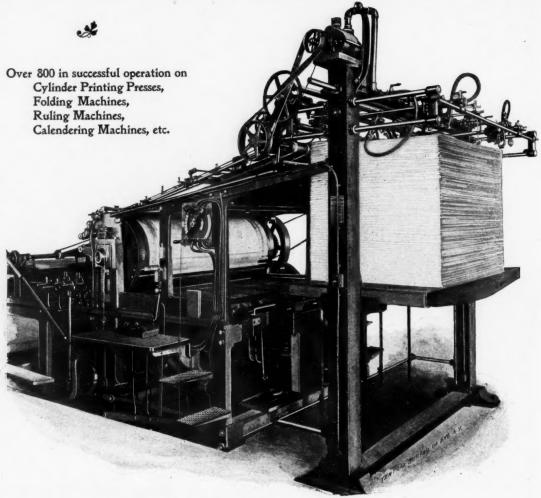
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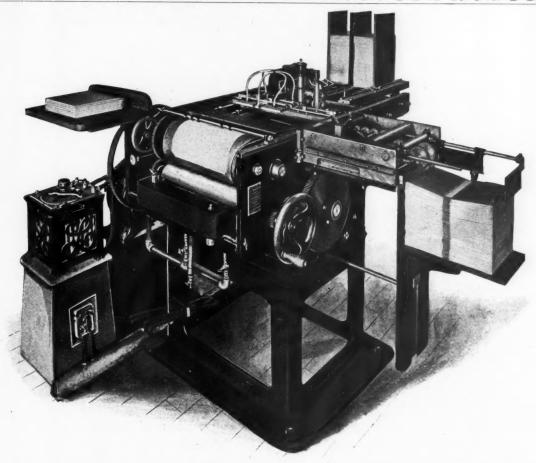
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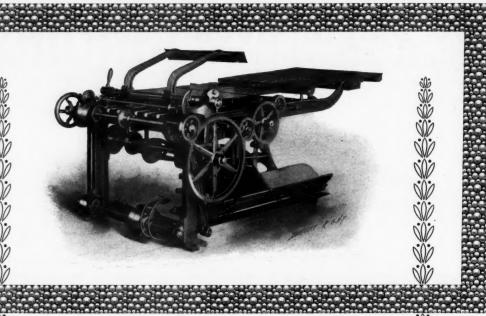
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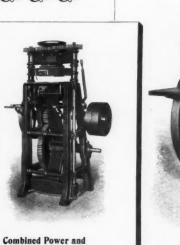
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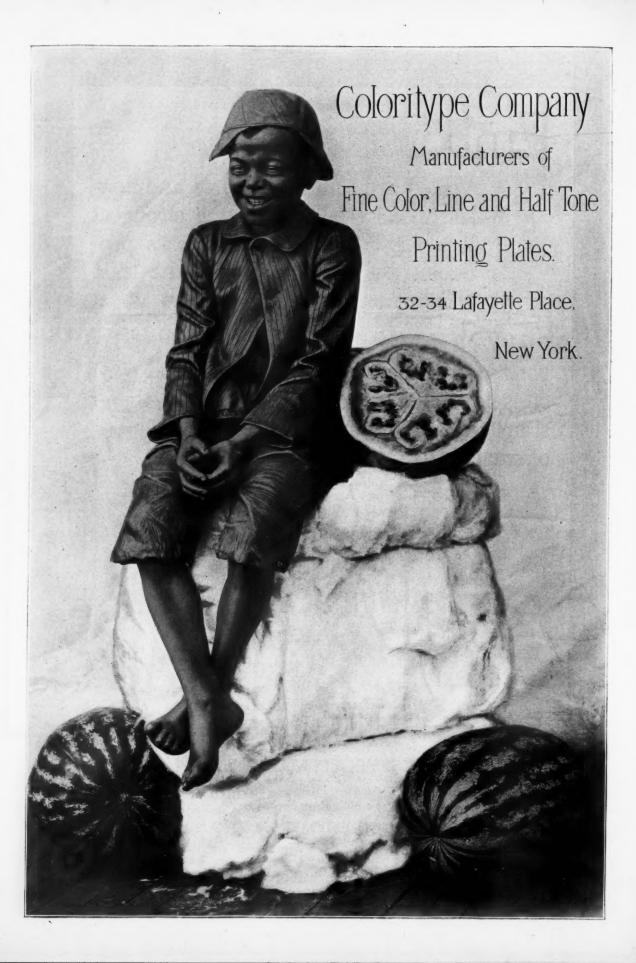
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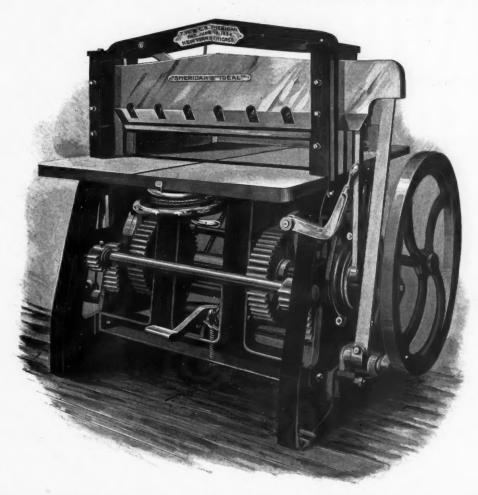
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(See page 527, August, 1896, number "The Inland Printer" for original.)

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THE ELECTRIC DISSIPATOR AS A MONEY SAVER.

To the Editor: MILTON, Pa., June 11, 1896.

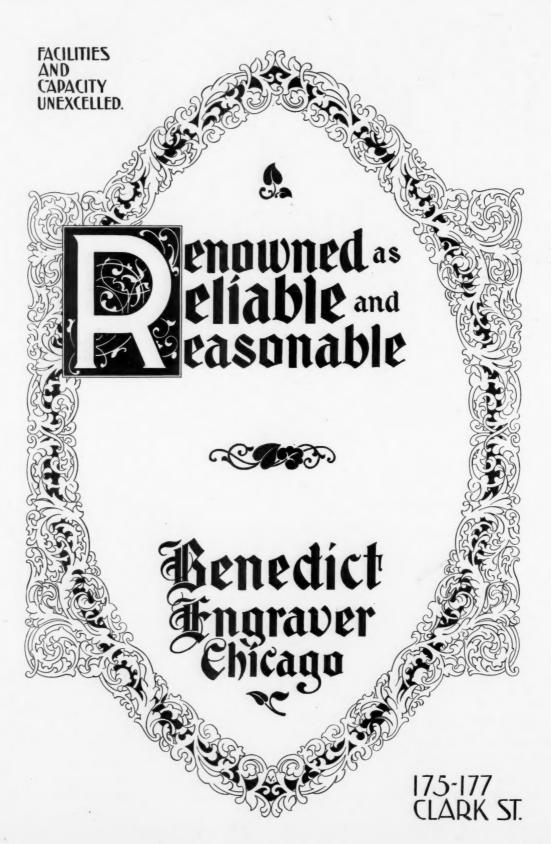
I wish to thank you for advice I got from THE INLAND PRINTER, which, by the way, was given another party in answer to a query. As I was in the same predicament at the time, I hastened to take advantage of the advice, and my troubles were over. During the early spring I was engaged in printing a catalogue on paper which was very heavily charged with electricity, and tried every means to overcome it. Your advice was to use a dissipator. Secretly, for fear of being laughed at, I sent for a bottle, and cautioned my pressman to say nothing if it was a failure and I was stuck once more. The first trial was on the second side of a run, and everything moved off smoothly. Still I was afraid, and tried it on a new run. The results were the same. After using it a couple of days our proprietor noticed that things were moving much smoother, and asked the reason. Then I explained. From that time I have had no trouble with electricity. I advocate no special brand, but know that the one I purchased did the work. The cost of dissipator and expressage was 75 cents, but I have half of it left, and it saved the firm many dollars. C. M. SCHUYLER.

[The dissipator was the "Bentrovato," of Bingham Brothers Company, 49-51 Rose street, New York, advertised in The Inland Printer for February, 1896.—Ed.]

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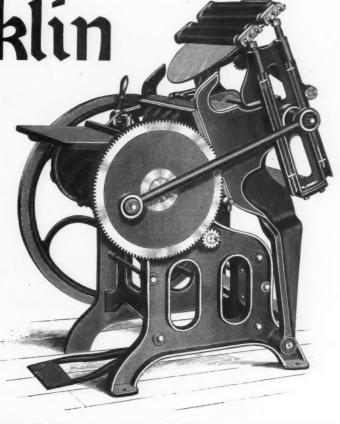
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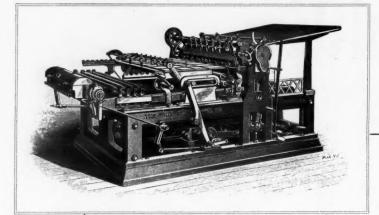
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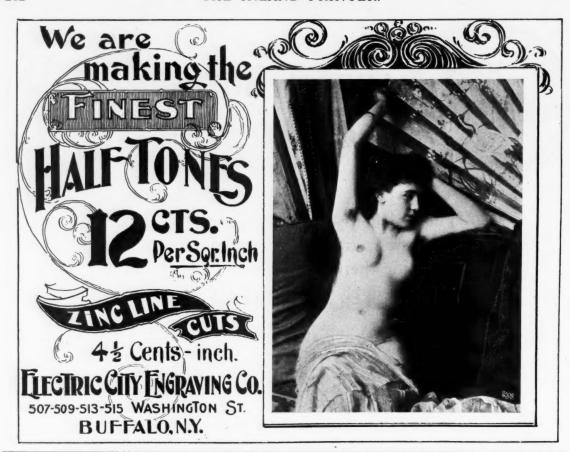
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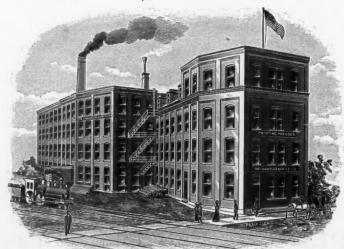
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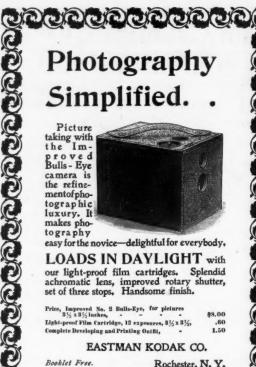
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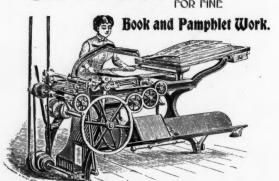
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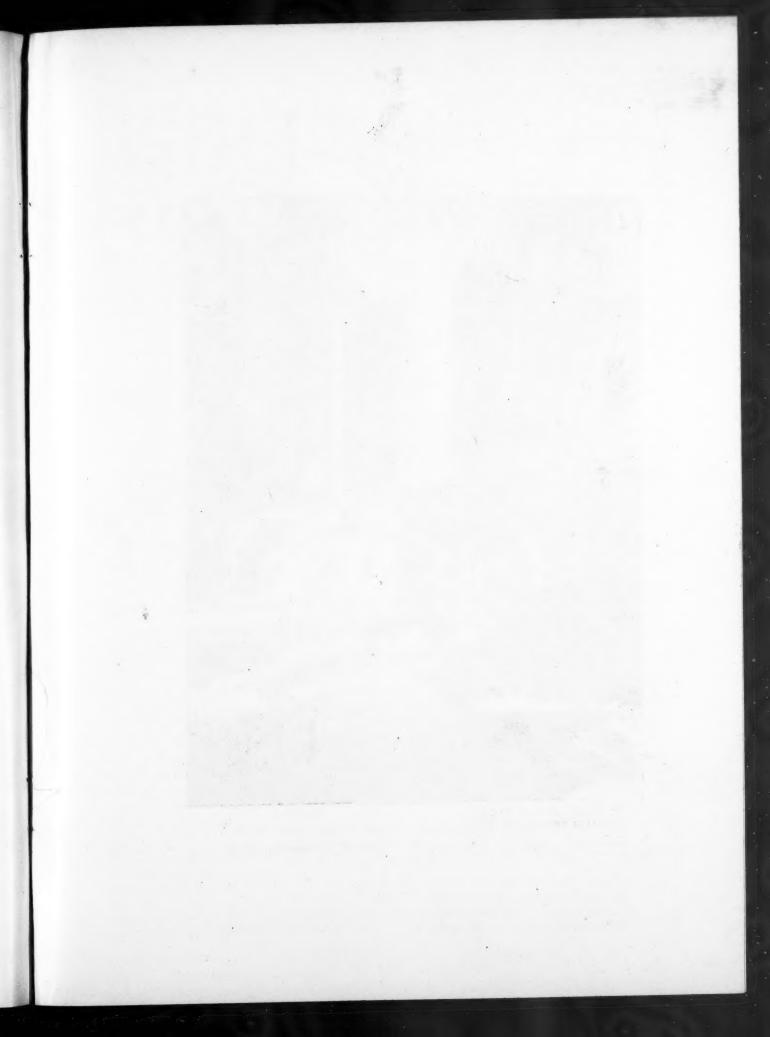
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